THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO AND HOME ENTERTAINMENT

FEBRUARY 26, 2000 Viacom Preps



U.K. Troubled By Static '99 Market

BY TOM FERGUSON and PAUL SEXTON

LONDON-On the eve of its annual celebratory, and often rambunctious, Brit Awards, the U.K. record industry doesn't seem in the mood to party. Newly pub-

lished statistics from the British Phonographic Industry (BPI) have confirmed that there was no significant market growth last year (BillboardButletin, Feb. 14). But there are also other unsettling issues for the business, and these are bound to be chewed over at London's Earl's Court venue when the Brit Awards 2000 (Continued on page 94)

Valley Amplifies Web Ventures

BY ED CHRISTMAN

NEW YORK-The merger of Valley Media's Internet fulfillment business with Amplified.com (BillboardHulletin, Feb. 16) allows the giant wholesaler to more fully realize Internet opportunities without ineurring any of the costly start-up expenditures associated with such Web-based ventures on its income (Continued on page 102)

Republic's Three Boors Bown Find 'Better Life' At No. 1 Spot See Page 24

New AOL Service To Tap Urban Entertainment Market

BY GAIL MITCHELL

LOS ANGELES-As online companies continue to jockey for ways to reach their targeted audiences, America Online (AOL) has joined with Englewood Cliffs, N.J.-based DME Interactive Holdings to

form Places of Color, a new partnership aimed at the urban market.

The CompuServe 2000-powered

online service will provide Internet sonore and metomized content to minority communities.

Also as part of this agreement, AOL will take a minority stake in DME Interactive, while DME will market AOL 5.0 through its various marketing channels.

"This is the urhan

The 'Real' Trisha Yearwood

version of AOL, with AOL/Compu-Serve as a partner," explains DME Interactive CEO Darien Dash, "We're trying to create places of color for people of color. I founded this company 51/2 years ago on the mission statement of expanding the

(Continued on page 93)

online operations in April. The New York-based enter-

that its acquisition of major TV network and station owner CBS will be completed by March or April, despite a lawsuit recently filed by a Viacom venture (Continued on page 93)

MCA's Country Diva Pays Homage To Female Troubadours BY DEBORAH EVANS PRICE olds and a change in management. **EMI, Supertracks** "Musie has always been, for me,

NASHVILLE-Emotional honesty is always a compelling musical force, and it's a quality that can be found in abundance on Trisha Yearwood's upcoming

MCA album, "Real Live Woman," Due March 28. the collection encompasses what are perhaps the most lyrically vulnerable and emotionally charged performances of the acclaimed chanteuse's eareer.

"There are some powerful, emotional songs on this album,

and it has definitely been an emotional year," says Yearwood, whose recent rollercoaster life has included a divorce from the Mayerieks' Robert Reyn-

where I put my heart on my sleeve. The greatest thing about it is I'm not the kind of person who will say, 'Here's what I'm going through.

Music is where I don't have to explain myself." In selecting and recording this collection of songs, which found

her once again working with longtime producer Garth Fundis, Yearwood was influenced by the gutsy female troubadours whose music was the soundtrack to her early years.

"My biggest musical influences were people like Linda Ronstadt, (Continued on page 92)

For Net Push BY DON JEFFREY and BRIAN GARRITY

NEW YORK-With revenue and profit from longstanding businesses like MTV Networks. Paramount Pictures, and Blockbuster rising strongly, Viacom is now prepar-

ing a big VIACOM move into new media with an initial public offering of its MTVi Group

tainment colorene also believes

Hatch Digital Plan

BY MARILYN A. GILLEN

NEW YORK-1999 may not have been the digital Christmas that some in the music industry had anticipated, but spring is slowly shaping up to be a somewhat merrier season for fans seeking major-label downloads. Case in point: EMI Recorded Mu-

sic has just tapped Portland, Ore.based Supertracks as its "preferred (Continued on page 101)



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AND TO OUR INDUSTRY PARTNERS ATLANTIC RECORDS BMG **OIRECT CHERRY LANE MUSIC COLUMBIA RECORDS OREAMWORKS** RECORDS EMI MUSIC PUBLISHING EPIC RECORDS GROUP JIVE RECORDS MAVERICK RECORDS MCA SONY MUSIC ENTERTAINMENT UNIVERSAL MUSIC BROUP/MCA RECORDS REPRISE RECORDS WARNER BROTHERS RECORDS WARNER/CHAPPELL MUSIC, INC.





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Sweden Celebrates Sales High At Awards

and KALR, LOFTHUS

STOCKHOLM-The Swedish music industry gathered together Feb. 14 at the country's annual Grammisgalan awards show to celebrate individual artists achievements, while basking in the glow of figures that show sales in the world's 13th biggest music market at an all-time

At trade prices, recorded music shipments in Sweden rose 4.2% to 1.6 billion krona (\$184.2 million) in 1999, an increase of 4.2% over 1998. That figure represented total sales of singles, CDs, LPs, cassettes, and MiniDiscs of 27.3 million units, up 3.4% on the previous wear.

The statistics are compiled by local labels' body GLF from trade shipments by its 10 member companies: Arcade, BMG, edel, EMI, MNW, Sony, Stockholm Records, Universal, Virgin, and Warner, The figures for Sweden, which will appear later this year in the International Federation of the Phonographic Industry's "Recording Industry In Numbers" yearbook, will be based on

'It felt as if the market didn't experience an increase, but it

obviously did' - FRIC HASSFLOVIST -

estimated retail sales, including product from non-GLF members.

Single sales accounted for the highest sales increase in 1999. They rose 18.2% in value to 97 million krona (\$11.2 million) and 22.5% in units (to 5.4 million), with CD-single sales seemingly unaffeeted by the threat from Internet downloads and CD burners

Total album cales were 21 9 million units, representing a value of 1.5 billion krona (\$172 million). The highest increase within that total came from the revitalized MiniDisc format, with sales of 26,000 units-up 100% on 1998, with a value of 2.3 million krona (\$263,100), Meanwhile,

krona (\$171 million) and 21.2 million units sold (up 0.4%).

Industry executives have welcomed the figures. Eric Hasselqvist, GM of Stockholm Records (part-owned by Universal) suggests that with several major artists selling fewer units last year, it felt as if the market was contracting-vet the opposite was true, with increased sales being spread over more acts. "It felt as if the market didn't experience an

increase, but it obviously did," he says. "Stockholm Records has one doubleplatinum [sales of 200,000 units] act, A*Teens," he continues, "but we haven't got many that sell up to 30,000 copies Idomestically any longer, and it can be easier to obtain a chart position with a niche artist than a mainstream one Young people are really ready for some extreme music to revolt against their parents with "

Sony Music managing director Per Sundin puts the increased sales down to a change of focus. "The entire music (Continued on page 97)

Grayzel Named President Of VNU eMedia

appointed president of VNU eMedia Inc., a newly formed organization that combines the electronic-modia assets of several VNU USA properties, including Billboard's parent company, BPI Communications Inc.

Prior to joining VNU, Grayzel served the company as an Internet consultant. He was also president/CEO of his own company, GrayFire Information Services, from 1989 to 1998. Grayzel's background also includes a stint as president of Family Media Inc. and chairman of the Emerging Business

Council of the Information Industry Assn. Gravzel is based out of VNU USA's headquarters in New York. He reports to a board of directors whose chairman is BPI Communications president/CEO John Bab-

VNU eMedia Inc. is a division of VNU Business Media Inc., a group formed last fall that also includes VNU properties BPI Communications Inc., Bill Communications Inc., and VNII Expositions. I'm delighted that Jeremy Grayzel will

growth in electronic media for all our media properties. The combination of print. electronic media, and face-to-face events is a powerful combination to service the needs of our targeted audiences." says

'The combination of print, electronic media, and face-to-face events is a powerful combination

- JOHN WICKERSHAM -

John Wickersham, president/CEO of VNU Business Media

"VNU already has such tremendous media properties and market share." Grayzel says. "By providing the publications and exposition groups with access to truly developed internally or through strategic relationships, VNU Business Media will be in a position to compete and lead in a quick-

ly changing business environment." RPPs Rahenek Jr notes, "Many of our brands are winning on the Internet, while others have terrific untapped potential. Gravzel's experience in both print and electronic publishing will enable us to grow, compete, and prosper more rapid-

The VNU eMedia Group replaces BPI's U.S. Electronic Media Group. That group's 40 employees will be incorporated into VNU eMedia. The VNU eMedia staff will expand to about 80 employees by the end of 2000

VNU USA is a wholly owned subsidiary of the Netherlands-based VNU. which employs approximately 15,000 people worldwide. In addition to Billboard, BPI Communications also owns Adweek, Brandweek, Mediaweek, The Hollywood Reporter and Editor & Publisher.

LETTERS

NEW INDEPENDENT CHART IS 'TOPS' Bravo Billboard! We heartily applaud the new Top Independent Albums chart, which debuted in the Feb. 5 issue. Even though many of the titles appear on other Billboard charts, the Independent chart focuses the industry's attention specifically on the independent sector on a weekly basis. And as the 'mother lode" from which so much great music emerges, the independent sector deserves such attention. As the primary trade association representing independent music, the Assn. for Independent Music (AFIM) appreciates Billboard's continued recognition of the importance and value of the music produced by independent labels. Pat Bradley

Executive Director, AFIM Whitesburg, Ky. AIRWAVES: THAT'S THE WAY CELINE IS Just when I thought I had read everything there is to read about Celine Did Chuck Taylor's AirWaves column (Billboard, Jan. 8) brought me more information about the Canadian superstar.

I'm glad all my favorite Billboard writers and columns will be keeping me informed about the music industry as we enter the new millennium. To Chuck and all his peers at Billboard, keep up the good

> Brian Mickelson Milwaukee

EARS FOR ALL SOCIAL CLIMATES AND SEASONS What prompted me to write was Timothy White's remarkable column ("The Enduring Dreams Of Secular Xmas Songs," Music to My Ears, Billboard, Dec. 25, 1999/Jan. 1, 2000) about Christmas carols. I learned a lot and really enjoyed it. Gordon T. Hughes II

American Business Press "Cuba's anachronistic one-man rule will

fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of projects like Buena Vista Social Club." Terrific piece! ("String Of Pearls: Cuba's Music Revolution," Music to My Ears, Feb. 19, 2000). Tom Freston

Chairman/CEO MTV Networks New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Latters should be exhabited to the Latters Editor Rillboard, 1515 Broadway, New York, N.Y. 16006.

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NEW AGE

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of R&B charf-tappers of the post 57 years

Calypso Master Lord Kitchener Dies At 77 1922. to blacksmith Stephen Roberts and BY MICHAEL PAOLETTA wife Albertha, Kitchener was raised,

NEW YORK-Caribbean calvpso legend Lord Kitchener died Feb. 11 in Port-of-

Spain, Trinidad. He was 77. According to Deborah Jean Baptiste, spokeswoman for the Eric Williams Med-

ical Sciences Center, Kitchener died in the hospital, where he was admitted 11 days earlier for kidney failure and bone marrow cancer. Dr. Leslie Ann Roberts, assistant gen-

eral manager at the center, confirms that Kitchener succumbed to a severe infection brought on by a blood disorder and organ failure.

Dubbed the Grand Master of calvaso in Trinidad and Tobago-and nicknamed Stringhean for his slender 6-foot-2 frame -the prolific singer/songwriter was highly revered for his fusion of calypso, soca, and pan, the music of steel drums Throughout the years, Kitchener recorded for numerous labels, including Parlophone in the U.K. and J.W. Records in

"He was truly one of the great melody writers of the 20th century," says Kitch-ener fan Seymour Stein, chairman of London-Sire Records. for which the artist

never recorded. "His melodies were just the best, best, best,'

Stein adds, "Which is why his tunes, more than any other calvo-

sonian, were Road March fan official Carnival award! favorites, and why long ago he was named the Road March King of

Trinidad and Tobago Kitchener's songs, such as "Mama Dis Is Mas," "Rainorama," "Green Fig Man,"
"Steel Band Music," "Tribute To Spree Simon," "Roll Your Abdomen," and "Pan In Harmony," dominated the calypso/

first calypso tent. After World War II, he performed in England with calypso artists Lion, Attila the Hun, and Growl-Clifford Danclare, a childhood friend, recalls how the rising star would often lead his schoolmates in chanting rhymes dur-

along with his two brothers and three sis-

ters, in north-central Arima, a cross-

At the age of 15, Kitchener sang in his

roads town in the parish of St. George.

ing sports matches with opposing teams. Danclare says he never saw Kitchener actually learning to play the guitar or the

string bass. Additionally, he notes that Kitchener's pan melodies were culled from the blacksmith shop. In the late '70s, Kitchener notched the

first international smash in the soca style with "Sugar Bum Bum. Recalls Stein, "In December 1977, (Continued on page 17)

Born Aldwyn Roberts on April 18,

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Cal IV Fills Out Staff | Tour Organizers Are Keen On Kiss **With Publishing Vets**

NASHVILLE-Cal Turner III launched his full-service publishing company, Cal IV Entertainment (named after his son) in 1998 and since has been seeking the right

management team. Now, after hiring veteran publishing executive Daniel Hill as president of the company and two of Hill's longtime associates, Cal IV CEO Turner feels the right ele-



In the present climate of mergers and consolidation, Turner says he feels a "rightsized," local, autonomous publisher may well have an advantage in attracting and

holding songwriters and in working copyrights.

With a catalog of 10,000-plus songs and a roster of 14 staff writers, the company has become one of Nashville's prominent independent publishers. It is currently represented on the country chart with the Faith Hill song "Breathe." The core of the Cal IV catalog is

the Killen Music Group, which Turner acquired in 1998 for \$3 mil-lion. Cal IV also bought David 'N' Will Music (found-



er Will Jennings and David Briggs), Blonde Hair Music, Buddy Killen Music, Killen Songs Inc., and the Eddie Crook Christian catalogs. Further acqui-

sitions are in the offing, Turner says, as they become available. Daniel Hill comes to Cal IV with 10 years of experience at Poly-Gram Music Publishing Group Prior to its merger with MCA Music Publishing, Hill was Poly-Gram VP/acting GM and subsequently was VP of Universal Music. In 1992 he designed the creative/administrative computer database system still in use at Universal Music.

Joining Hill at Cal IV as VP of creative services is Billy Lynn, who was formerly Universal Music's senior creative director. Lynn had been with PolyGram and then Universal for 14 years.

Mark Dorminy, who was Universal's manager of business and technology services, has been named senior director of administration and technology at Cal IV. Dorminy, a University of Georgia mathematical science graduate, had joined PolyGram in 1997.

Noting that Hill, Lynn, and Dorminy have all had experience with both independent and major publishers, Turner says the hirings were done "to stay competitive with the majors and to be a strong publisher, not just in Nashville but also all over. These guys fit the bill." After leaving Universal, Hill

where I could combine my experience with the larger company into a smaller situation where I can spend more time and energy on fewer people and get back to the creative side and spend more time (Continued on page 103)



2000 Touchstones Awarded. Women in Music Inc. recently announced the recipients of its 2000 Touchstone Awards at a luncheon at New York's Marriott Marquis Hotel. The awards are given to women who have made a difference in the music industry. This year's honorees were Odetta, a Grammy-nominated folk/blues singer: Mary Jo Mennella, senior VP/GM of Fox Music Inc.; Monica Lynch, president emaritus of Tommy Boy Records; Carol Kaye, bassist; and Bar bara Skydal, axecutive VP of Pramier Talent Agency. Honored posthumously was Marie St. Louis, senior VP of Festival Productions. Headquartered in New York, Women in Music is a nonprofit organization that provides educational forums, networking apportunities, musical showcases, and other support for music industry professionals. Shown at the caremony from left, are Orietta. Mennella, Lynch, Kave, and Skydel,

GetMusic Gears Up With New Staff, Content Pact

NEW YORK-As the Sony Music and Time Warner-backed Columbia House readies for its pending integration with E-tailer CDnow (Billboard, Feb. 19) and Universal Music's Farmclub.com begins to take

root, BMG and Universal's jointly owned GetMusic is adding staff and content in preparation for a "refocused relaunch," according to GetMusic president/CEO Andrew

Nibley says the Web site-which has been relatively unheralded since its debut as a joint label venture last Aprilintends to significantly raise its profile in the coming months as it

repositions itself as more of a "content and community site," rather than primarily an E-tailer A just-inked alliance with unsigned-artist specialist Riffage. -through which Riffage acts will be featured within the majorlabel-focused GetMusic site, and vice versa (BillboardBulletin, Feb. 16)—is one part of that game plan

in the privately held Riffage, having participated in a \$21 million econd round of financing secured by the Palo Alto, Calif.-based com-

pany in December. "We intentionally kept a low pro file until we could bring in a senior 'You'll see management team

and get more of the GetMusic being pieces in place for a relaunch," says Niba lot more ley, who joined from aggressive on his position as pres ident of Reuters the bublic NewMedia Inc. last October, "Now that relations and those people are starting to come into marketing place, and the site is front' starting to change its focus, you'll see GetMusic being a lot more aggressive on the public relations and marketing

> On Feb. 15, GetMusic announced its latest raft of appointments: creative director Lynn Thomlison (formerly of MTVi/SonicNet), manageditor Joe Rosenthal (Rollingstone.com), executive producer Cheri Cheng (SonicNet), VP of E-commerce Margo Sippel (Continued on page 103)

ON WITH THE SHOW Outdoor shows won't be short on

Sav Original Members' Final Tour Could Gross Over \$40 Mil. BY RAY WADDELL

NASHVILLE-Tour organizers are hoping the upcoming Kiss Farewell Tour can parlay a unique venue envi-ronment and a "last chance" mentality into more than \$40 million in

The tour, which begins March 11 at the Blockbuster/Desert Sky Pavilion in Phoenix, is billed as the last for the four original members: Paul Stanley, Gene Simmons, Ace Frehlev. and Peter Criss. The outing also marks the first

extended run of amphitheater dates for Kiss. The Detroit-based hand came of age in the pre-shed era of the 1970s and has played arenas almost exclusively since the original members reunited in 1996.

Band manager Doc McGhee says Kiss will play about 75 North American shows, at least half of which will be sheds, and will tour internationally if demand warrants. He estimates the tour could gross between \$40 million-\$50 million. Opening acts are Ted Nugent and Skid Row.

When Mike Piranian, who booked the tour for Creative Artists Agency. initially shopped the tour to promoters, he admits it was met with some "head scratching." But when Kiss drew 15,000 on New Year's Eve, a notoriously soft night, to General Motors Place in Vancouver interest was piqued. "That gave the indication that this would be a hot tour," he

As the official media sponsor, VH1 began offering tickets at VH1.com on Feb. 16, three days

prior to the Feb. 19 'This is one of national on-sale date. A VH1 spokesman the greatest says that more than 30,000 tickets were live shows ever. sold via the site by the I've done these end of the day on Feb. 16. Additionally, the guys for over cable outlet will feature a live broadcast 20 years, and of the opening show on VH1. Pepsi is also it's always a a sponsor. The tour coincides

with the release of "Alive IV," coming March 28 on Mercury

Island Def Jam The label moved up the project's release from summer to March to capitalize on the tour, putting pres sure on the Island/Def Jam (IDJ) marketing staff to make everything happen quickly. "We have a lot of things in the works, but we've been

gas'

- DANNY ZELISKO -

for about a week," says Paul Resta, product manager for IDJ. Still he and the label have a lot of promotional tools at their disposal, including a planned video game copromotion with video game designer Gathering of Designers and the power of the Kiss Web site and its database of thousands.

living with this [tour announcement]

"We want to heighten visibility, but Kiss doesn't need help selling out dates," Resta says. "And with Alive IV' we have the last Kiss concert of the millennium. Kiss is one of those pan-generational bands that appeals to people from 15 to 50 Still in the works are planned pro-

motions at the retail level that will include point-of-purchase displays and highlight the expansive Kiss catalog. "Right now we're doing our amnedest to get this album out in March, and the band is working overtime on this, as well," says Resta.

the high-powered production bells and whistles Kiss has become known for, "It's going to be bigger and bad-der than ever." McGhee says, "If it's worth doing, it's worth overdoing. There is going to be more electricity than [in] most small cities and more explosions than [in] many

McGhee says that prior to this our, the only outdoor concerts for Kiss' original lineup were Tiger Stadium in Detroit, Dodger Stadium in Los Angeles, and a one-off at Irvine Meadows Amphitheatre in Irvine. Calif.—all of which were done after they reunited.

Third World countries

Since reuniting, the band has grossed more than \$61.7 million on the road and played to more than 1.7 million people at 139 performances according to Billboard's sister publication Amusement Business

The bulk of revenue came from the blockbuster reunion tour in '96. which prossed more than \$43 million. The upcoming tour will utilize local and regional promoters, as

opposed to a national tour producer, with each deal cut individually. McGhee says those promoting dates in their respec

tive markets include House of Blues Concerts (U.S. and Canada), SFX Entertainment (U.S.), Nederlander (Southern California), Jam Productions (Chicago), Evening Star Produc tions (Phoenix), and Belkin Productions (Cleveland). "It's dogs and cats living together." McGhee says of the promoters.

SFX and its various affiliates will produce about 40 dates, many

of them at SFX-owned sheds. Mitch Slater, executive VP for New Yorkbased SFX Entertainment, is optimistic the tour will do very well. "Is it a home run as big as the first time they came back out and put the makeup on [in '96]? No," says Slater. "But it will be very solid. This is a big-time rock'n'roll show in every sense of the word."

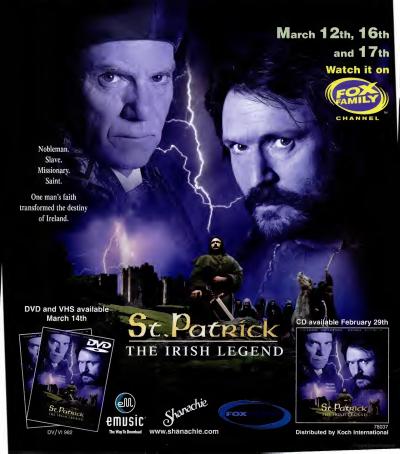
Danny Zelisko, whose Evening Star Productions will promote the first four tour dates, has even higher expectations. "I think it's a slam-"he says, "I would be surprised if this tour did anything but great. This is Kiss.'

LEGITIMATELY THE LAST McGhee says this is really the last

tour for Kiss, despite what any naysayers might believe. "This is it. legitimately. In the past they've only done tours that have spanned a short amount of time, going back to when they were together in the 1970s. This tour is a huge tribute to their fans. This is the last time you will see

Zelisko says the "farewell" aspect is a nice hook but not the major selling point for the tour. "This is one of the greatest live shows ever. I've done these guys for over 20 years, (Continued on page 101)

A Fox Family Channel Original World Premiere Movie PATRICK BERGIN MALCOLM MODOWELL ALAN BATES SUSANNAH YORK



Salem Acquires Reach In Nashville

Gains Place In Southern Gospel Market With Radio. Web Assets BY DEBORAH EVANS PRICE Radio Network becomes part of

NASHVILLE-Salem Communications Corp. has entered the Southern gospel music market and strengthened its position in the online community with the acquisition of Reach Satellite Network for \$3.1 million

Reach is a Nashville-based company whose assets include the Solid Gospel Radio Network, a satellite-delivered programming service with more than 115 affil iates across the country, as well as Nashville radio stations solidgospel.com, a Web site touted as "Southern Gospel's 21st

Century Hometown. In the wake of the purchase, Jim Cumbee, principal owner of Reach, has been named president of Salem's Other Media division. Cumbee, formerly VP of the Disnev Institute and VP of strategy and administration for Disney Vacation Development, purchased Reach in 1995.

"Jim is a great find," says Salem CEO Ed Atsinger. "We're very, very high on Jim, He's not only an attorney. He has a broad background in the legal field. He

Don Francisco is well-known to

Latino television viewers as the

ebullient host of "Sabado

Gigante" who implores his TV

audience to enthusiastically

applaud by barking out "un fuerte

Now the Chilean TV super-

star is a co-founder of a Latin

music and entertainment Web

site called Aplauso.com, along

with global icon Julio Iglesias,

Internet innovator Larry

Rosen, and veteran Latin record

aplauso!

Latin Stars, Execs Join To

Create Entertainment Site

'It's a nice fit for us. It's synergistic in every way'

.. FD ATSINGER ..

went to Harvard Business School and has an MBA, spent a number of years with Trammell Crow in commercial real estate, and then was with Disney six years. Jim is a dream executive for us.

Cumbee will remain based in Nashville and will oversee Salem's Internet company, OnePlace Ltd., and its publishing company, CCM Communications, which includes CCM Magazine, CCM Update, Christian Research Report, Youthworker, and Worship Leader, The division also produces the weekly "CCM Countdown With Gary Chapman" and "The CCM Radio Magazine." The Camarillo, Calif. based Salem purchased both CCM and OnePlace.com in January

1999 Under terms of the new agreement with Reach, the Solid Gospel

label executive Sergio Rozen-

The launch date for the site is

Don Francisco, whose real

name is Mario Kreutzberger, and

Iglesias are bringing their fam-

ous faces and valuable business

connections to the venture. But

the online firm's day-to-day oper-

ations will be overseen by Rosen.

chairman of the board of direc-

tors, and Rozenblat, the compa-

(Continued on page 16)

the Salem Music Networks, under the leadership of Greg Anderson, president of Salem Radio Network (SRN), Solid Gospel will continue its Southern gospel programming and will share beadquarters with SRN's other syndicated formatsthe pop/AC Today's Christian Music Network and the praise and worship-oriented Word in Praise

"It's a pure consolidation story," says Atsinger, "We operate Morningstar, sometimes called Today's Christian Music, in Nashville. We have the production facility in Nashville, Our affiliate relations people are in Dallas at Salem Radio Network. We've got a large group of affiliate relations people who do nothing but talk to radio stations all day long about our whole range of products at Salem . . . Sales for Today's

Christian Music are handled by Salem Radio Reps, which has seven nationwide officea. It's a rep firm that specializes in our type of programming.

"The attractiveness to us is that we will consolidate It's great synergy from our point of view," he continues, "We consolidate the production facilities. We offload the affiliate relations on to our already existing very deep team in Dallas, and we offload the sales to our already existing team. The first year we expect it to be very profitable for us Atainger says Salem will pick

up additional news affiliates for SRN News. "The other attractive feature is they have a very active Web site that features Southern gospel music," he says. "There's good traffic on that Web site. We will integrate that into One-Place.com, our Web company. We're streaming a lot of audio on the Internet now. Today's Christian Music is a 24-hour-a-day Internet format . . . We will take the assets we acquired with the Solid Gosnel and adapt it to the Internet and have another Inter-

(Continued on page 101)

Legendary Screamin' Jav Hawkins Dies At 70

LOS ANGELES-Screamin' Jay Hawkins considered himself in the tradition of such R&B artists as Roy Milton, Wynonie Harris, Roy Brown, and Louis Jordan and expressed a desire for a career in opera. But he will forever be identified with his over-the-top rock'n'roll hit "I Put A Spell On You" and his extravagantly wild stage persona.

which in its day established the state of the art in performance hoorloo

Hawkins, 70, died Fab. 19 at a clinic in Neuilly-sur-Seine. France, following emergency surgery to treat an aneurysm

Born Jalacy Hawkins on July 18. 1929 in Cleveland he was a Golden Gloves boxer as a teen and dropped out of

school to work as a performer in the armed forces' Special Services Division. In the early '50s he joined guitarist Tiny Grimes' combo and cut his first solo side for Atlantic. He went on to record for Timely. Mercury, Wing, and Grand Records. In 1956 Hawkins' fortunes

changed for good when he brought "I Put A Spell On You"-a tune he first recorded for Grand as a straight. ballad-to a session for OKeh Records. The singer later claimed label executive Arnold Matson got him and the band drunk in the studio: the resultant single which featured Hawkins shrieking, groaning, and gibbering over the group's lurching beat, became an underground hit despite a de facto radio ban.

The song itself would attain a life of its own over the years: Nina Simone, the Animals, the Alan Price Set, Creedence Clearwater Revival, and the Crazy World Of Arthur Brown were just some of the many acts that recorded notable covers. Hawkins capitalized on the record's

shows. He would be carried onstage in a coffin, from which he would leap to prowl the stage in a cowled cape. shaking a be-skulled juju stick, with a bone through his nose. He recreated these outré performances in films including "Mister Rock And Roll" (1957), "American Hot Wax" (1978), and "A Rage In Harlem" (1991).

"I Put A Spell On You" began a career of distinctive musical dementia. Such oddball singles as "You Made Me Love You," "Frenzy," and "Alligator Wine" were followed in 1958 by what may have been Hawkins' supreme achievement:

the Epic album "At Home With Screamin" Jay Hawkins," on which such croved originals as "Vellow Coat" and "Hong

Kong" were complemented by idiosyncratic readings of standards like "Temptation," "I Love Paris," "Orange Colored Sky," and "Take Me Back To My Boots And Saddle," Hawkins' zany horror-movie

shtick proved a durable meal ticket. The wealist recorded for Philips and RCA in the '60s and '70s, and be opened for the Rolling Stones during the hand's 1980 U.S. tour. In 1985, director Jim Jarmusch

used "I Put A Spell On You" as the musical centerpiece of his offbeat comedy "Stranger Than Paradise." Jarmusch later hired Hawkins to play the phlegmatic night manager of a seedy Memphis hotel in his 1989 feature "Mystery Train." Hawkins made a recording come-

back in the early '90s with albums for Rhino and Bizarre/Straight. After relocating to Paris later in the decade, he signed with the French label Last Call, which released his last studio album, the typically demented "At Last," produced in 1997 in Memphis by Jim Dickinson.

EXECUTIVE TURNTABL

RECORD COMPANIES. Dave Sholin is named VP of pop promotion for Capital Records in Los Angeles, He was VP of promotion at Island Recowle Dich Wastover is named director

of national promotion for the Island/ Def Jam Music Group in New York He was national promotion coordinator for Arista Records. Beyond Music names Barbara Bolan VP of marketing and Jason

Whittington VP of sales in Los Angeles. They were, respectively, VP of marketing at Virgin Records and VP of sales at Geffen

Steven "Abbo" Abbott is named head of the A&R department at V2 Records in New York. He was head of international for V2 U.K. and owner/president of Big Cat



slated for July.

ny's COO.

Records

Federico Teran is promoted to head of Madacy Latino in Miami. He was managing director of Mada-

cy Mexico. M2 Entertainment names Mick Stevanovich head of sales in Chicago. M2 Entertainment also names Robin Taccanelli director of advertising and merchandising in Los Angeles. They were director of sales for Red Ant Entertainment



Records







Reprise Records.

Records



Lisa Buckler is named director

Raj Trivedi is named director of

finance for Walt Disney Records in

Burbank, Calif. He was director of

of Sony Music Direct in New York.

She was television marketing man ager, special marketing, for Sony Music U.K.

was director of top 40 promotion for







PUBLISHERS. Lenny Soohoo is promoted to regional financial director for Peermusic in New York. He was controller of U.S. operations.

RELATED FIELDS. Suzan Jenkins is named VP of marketing for the Recording Industry Assn. of America in Washington, D.C. She was executive director of "America's Jazz Heritage" at the Smithsonian Muse-

BILLBOARD FEBRUARY 26, 2000

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Tom Cunningham is named director of promotion for adult formats for Jive Records in New York, He

and director of advertising and

sales administration for MCA

senior director of corporate com-

munications for BMG Entertain-

ment in New York. He was director

of communications for Hachette Fil-

acchi Magazines.

Nathaniel Brown is named

financial planning for Warner Bros.

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Artists

Slipknot Gains Foothold Via its i Am/Roadrunner Set

NEW YORK-It's not every day that a hardcore metal band from Des Moines, Iowa-whose members perform in masks and matching outfits that resemble prison garb—

starts getting mainstream attention. But that's exactly what's happening to Slipknot, whose self-titled second album on I Am/

Roadrunner Records has experienced increasing sales. Industry observers credit constant touring, word-ofmouth, a sleeper hit on home video, and growing airplay for album track "Wait And Bleed" as the key reasons for the band's red upward swing on the charts.

Released June 29, 1999, "Slipknot" debuted at No. 1 on the Hestseekers chart in the July 17, 1999, issue. The album remained on that

chart for the next several months and hit No. 1. again in the Feb. 12 issue. "Slipknot" attained Heatseekers Impact status when it vaulted from No.

107 to No. 94 on The Billboard 200 in the Feb. 19 issue. This issue, the album stands at No. 95 on that chart. According to Sound-Sean, "Slipknot" has sold 360,000 copies in the U.S. to date. (Continued on page 20)

BY LARRY FLICK NEW YORK-Since issuing "Play" by Moby in the U.S. on June 1, 1999, V2 Records has been gradually building an audience for the project that

reaches beyond the quirky artist's core cult following. It's a strategy that has resulted into sales of 573,000, according to

SoundScan-not to mention two Grammy nominations, a breakthrough at modern rock radio, and Moby's re-emergence as a dance music tastemaker.

The album is Moby's first for V2. He came to the label after recording several records for Elektra in the U.S. "It felt like a fresh start on a number of levels," says the New York-rooted artist. "Mostly, it has been a pleasure

to work with people who are so understanding and so committed to what

V2 Builds Strong Base For Moby

For V2 president Richard Sanders, working with Moby has provided the



opportunity to "dig into a truly special" project. "From the start, we knew we had

something unique, but something that could appeal to a wide demographic

'Play' Strikes Chords With U.S. Dance, Rock, Alt Formats range," he says. "It was just a matter of exploring the various avenues nec-

essary to expose the music properly." The label's first step was re-estab lishing Moby as a club-friendly entitx. He'd taken a left turn into punkinfluenced guitar rock in 1996 with "Animal Rights," which was followed in 1997 with the meditative "I Like To Score," Although "Play" is notable for its stylistic diversity, ranging from funk-fortified hip-hop to modern pop, it also shows the artist revisiting the dance genre with which his career was initiated roughly 10 years ago.

"He has consistently gone in different directions, and we expect that will continue with future recordings, Sanders says, "The good news is that

(Continued on page 18)

Dr. Demento Marks 30 Years Of Funny Music With Rhino Set

BY JIM BESSMAN

NEW YORK-Barry Hansen's 30-year celebration of novelty music, via his syndicated radio nom de microphone. Dr. Demento, is being consecrated, appropristely, on Feb. 29 with Rhino Records' two-disc, 42-track "Dementia 2000! Dr. Demento's 30th Anniversary Collection. But please, don't call it novelty mu-

sic. "'Funny music' is a more inclusive term," says Hansen, who discovered "Weird Al" Yankovic and perpetuated Tom Lehrer: "'Novelty music' has bad connotations: a flash in the pan. But I've played 'Fish Heads' for 22 years and still get dozens of calls every week. So things on my show have a lifespan even if they're funny.

Barnes & Barnes' "Fish Heads" appeared on Demento's "20th Anniversary Collection: The Greatest Novelty Records Of All Time," also on Rhino, as are "25th Anniversary Col-



lection; More Of The Greatest Novelty Records Of All Time" and several other holiday and theme-related Demento titles

Three tracks on the new set are by Yankovic, who in 1976 was Alfred Yankovic, a 16-year-old high school student in Lynwood, Calif., when he sent his first homemade song parodies to Hansen. He remains Demento's most-

requested artist.
"If there hadn't been a Dr. Demento, I'd probably have a real job now, says Yankovic. "He gave me my start by playing the home-recorded tapes I made in my bedroom-just me and my accordion singing into a little cheesy eassette tane recorder

Also included is '50s and '60s funny music legend Lehrer, Demento's second-most-requested artist and the subject of a forthcoming Rhino boxed set that Hansen is working on.

Hansen says, "Newer things that the general public hasn't heard but are huge on the show represent 'the new comedy underground, as I like to say: 'Bulbous Bouffant' by the Vestibulesa sketch group from Canada who are regulars on the CBC network but pretty unknown in the States-is my mostrequested item of the '90s, bar none. It's about three guys waiting at a bus stop

'If people get any message from this album, it's that funny music never

> went away' - BARRY HANSEN -

who get into word games, and the audience finds it hypnotic and fascinating. "Dementia 2000!" also includes such rarities as Billy Crystal's "I Hate When That Happens" and Cheech & Chong's "(How I Spent My Summer Vacation)
Or A Day At The Beach With Pedro &
Man—Part 1," neither of which has previously appeared on CD. " 'Dr. Demento' takes you back to when funny songs were always on the charts:

From the mid-'50s to the mid-'60s, not a week went by when there wasn't one funny song on the top 40 station, Hansen says.

But "Dementia 2000!" also includes songs from the '70s, like "Dead Skunk by Loudon Wainwright III, from 1973. "If people get any message from this album, it's that funny music never went away," says Hansen.

The Dr. Demento Show," a weekly two-hour program, is nationally syndicated to more than 100 stations by On the Radio Broadcasting. Rhino senior product manager Emily Cagan says that the label is developing a "large-scale promotion incentive" for those stations and is also pitching morning shows and comedy-special programming.

"The collection is awesome," says Charley Lake, operations manager at rock station WLVO Columbus, Ohio, which runs the show Sunday mornings









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'Psychotic' Fishbone Goes Hollywood

Label Targets New Audience While Luring Group's Early Fans

NEW YORK-Fishbone would like to clear something up right now: The band never broke up-and it isn't planning to go away any time

In fact, Fishbone-which has been blending rock and funk for about 20 years-is embarking on a new chapter in its career after surviving numerous lineup changes. internal conflict, and leaving its longtime record company. After parting ways with Columbia Records, the Los Angeles-based band is starting over with Hollywood Records, which will release Fishbone's next album, "The Psychotic Friends Nuttwerx," March 21

in the IIS Because Hollywood has its core operations only in the U.S., other labels will release the album in different territories: Universal in Canada, Avex in Japan, edel in

Europe, and Festival in Australia and New Zealand. Industry observers believe that part of creating awareness for the record will be overcoming any public perception that Fishbone is a



defunct band. The group's previous album was 1996's "Chim Chim's Badass Revenge.

"I'm glad that Fishbone is still together," says David Levesque, senior music buyer for the Troy, Mich -based retail chain Harmony House Records & Tapes, "But I don't think a lot of people are aware of this new album. When I've told people about it, they either didn't know that Fishbone has a new album coming out or they didn't know that Fishbone was still together. Hopefully, Hollywood Records can correct the problems that the band has faced in the past."

As Fishbone lead singer Angelo Moore candidly admits, "Fishbone was blackballed after we left Columbia Records. Nobody wanted to sign us, and we had a bad reputation. A lot of band members quit, and people thought we broke up. We were in the middle of reconstructing the band when we were recording this

Adds bass player/vocalist Norwood Fisher, "Making this album was like being in the Daytona 500 (Continued on page 23)



Aussies On The Road. Aussia pop band Noogie is playing a series of U.S. showcases to introduce its acclaimed debut, "Learn To Swim," Due March 7 on Trauma, the set is previewed by the singla "Maarwhila," which goes to U.S. mainstream and modern rock stations Tuesday (22). Pictured, from left, are band members Mike Jeffrey, Chuck Ridler, Alex van Wensveen, and Nick Hyde.

Blowfish Mark Bryan Swims Solo With New Set; Osbournes Launch Oivine Label

by Melinda Newman

A RI OWEISH COES SOI O: When a member of a famous group releases a solo album, it's often held to the same sales expectations as a new album from the act. Hence, when Mark Bryan, guitarist for Atlantic Records group Hootie & the Blowfish, started recording his own songs, be wasn't even sure he wanted them to come out.

"It didn't even occur to me to release the album." he says. "I recorded it separate from Atlantic. I just did it on my own. I wasn't hiding the fact that I did it. I just did it to do it and thought I'll release it when

the time is right." After playing the album for Atlantic Group co-chairman/co-CEO Val Azzoli, Bryan says, the label decided to pick it up and will release "30 On The Rail" March 14

The album clearly shows the input Bryan has had on Hootie material, while also saluting his musical influences, such as the dB's, Hüsker Dü, and Don Dixon, who produced the album.

Among the other guests on the set are former dB Peter Holsapple, who frequently tours with the band, and Cowboy Mouth's Fred LeBlanc. The album, which was recorded in 1997, features

13 songs, 10 of which "were Hootie songs at one point or another. Whether it was me singing them or not, they were recorded for an album and didn't make it or we did them live," says Bryan. "I don't want people to think I'm doing this in spite of Hootie. I'm doing this to give these songs a life. I'm a legitimate songwriter, and I have these things to say. That's really more what this is about than an attempt at a big solo career."

Bryan has no plans to tour behind the project. "I'm in a band already, and we just got off tour last summer. I'm going to chill at home and be a daddy," says Bryan, who has two small children. However, he does plan to promote the album by making a number of instore appearances and radio station visits. "I'd rather approach it like that than by calling [Atlantic senior VP] Andrea Ganis and say, 'Why is blah, blah, blah not playing blah, blah, blah.'"

Triple-A and roots-music stations will be serviced with a track called "Tricking You Pretty" at the end of February, while other formats will receive differ-

While he's quick to point out that he has no plans to leave Hootie & the Blowfish, the solo record is a good way to cleanse his musical palate. "It helps me go back to Hootie refreshed," he says. "Everyone in the band is doing little solo things. Once we've purged ourselves of our individual erective needs, we can on

out, and we can go back to the democratic songwriting thing."

STUFF: Sony Music Entertainment (SME) has opted not to hold the usual post-Grammy blowout this year and instead will have a small dinner for artists hosted by SME chairman/CEO Thomas D. Mottola, A Sony Music representative says, "Sony Music has decided to have a private dinner party this year because it felt that a smaller gathering would be more fun for its

Grammy nominees, and, at the end of the day, it's all about the artists and the music anyway, especially for the nominees and award winners.

As the marriage between rap and metal continues, Sharon and Ozzy Osbourne have launched Divine Recordings, a joint venture with Priority Records. First releases for the

label will be "Nativity In Black 2," a Black Sabbath tribute album featuring Megadeth and Patera, as well as a solo album from Black Sabbath guitarist Tony Iommi. Scott Givens, former VP of

artist development for Roadrunner, has been named GM of Divine, Last January, SFX purchased 50% of Sharon Osbourne Management and also agreed to co-fund a new label run by Osbourne. She did not

return calls by press time. Speaking of SFX, it has lined up a number of spring/summer tours featuring top teen acts.

Already on the docket are the majority of the dates for Britney Spears' tour, which starts March 8 at the Pensacola (Fla.) Civic Center. SFX is also in discussions with both 'N Sync and Backstreet Boys (BillboardBulletin, Feb. 16) . . . Former Twin/Tone Records co-founder/co-owner Peter Jesperson has joined Los Angeles-based indie New West as VP.

OSCAR NEWS: Nominees for the best original song in the 72nd annual Academy Awards are "Save Me" by Aimee Mann from "Magnolia," "Music Of My Heart" by Diane Warren from "Music Of The Heart," "Blame Canada" by Trey Parker and Marc Shaiman from "South Park: Bigger, Longer And Uncut." "When She Loved Me" by Randy Newman from "Toy Story 2," and "You'll Be In My Heart" by Phil Collins from "Tarzan."

Receiving nods for best original score are John Corigliano for "The Red Violin," Thomas Newman for "American Beauty," Rachel Portman for "The Cider House Rules," John Williams for "Angela's Ashes," and Gabriel Yared for "The Talented Mr. Ripley" (see Soundtracks and Film Score News, page 22).

StreetBeat/Pandisc's Hardway/ Harrow Mixes Drum'n'bass/Jazz BY LARRY FLICK

NEW YORK-With his StreetBeat/ Pandise collection, "A Positive Sweat," British multi-instrumentalist David Harrow is aiming to blur the lines between traditional jazz music and drum'n'bass rhythms. Recorded under the alias James

Hardway the collection is due March 28, and it deftly blends skittling. computer-generated drums with horns and a wide array of acoustic instruments-some of which were played live and

some of which have been sampled from other recordings. "Samples are used in an extremely different man-

ner here," Harrow says. "Instead of the typical quick bites, I wanted to let some of the elements utilized properly unfold and breathe. It gives the tracks a richer texture."

It also expands the genre reach for the recording. While the rhythmic base to "A Positive Sweat" calls for the attention of clubgoers, the musical and melodic complexity of each track has inspired Street-Beat/Pandisc to explore marketing options beyond dance music. "Our thinking is that we've struck

upon the future of jazz music with this album," says Rell LaFargue, director of business affairs at the label. "We're soliciting jazz retailers on this project, as well as the dance and pop accounts."

When it was released in the U.K.

late last year on the independent Hydrogen Dukehov Records (from which StreetBeat/Pandisc has licensed the set), it met with critical acclaim from both dance and jazz sectors. "This market is different from the States in that there's more cross-pollination between genres." savs Linda Rollins, manager of Chrome Discs, an indie outlet in Manchester, England. "It will be interesting to see if Americans will

be as open to something so imaginative and adventurone

In the label's bid to reach the right U.S. audience, LaFargue says that emphasis will be placed on ifestyle marketing-with a specific focus on clothing boutiques, coffeehouses, and cocktail lounges.

He adds that college radio and club DJs will be offered a CD and 12inch pressing of the single "Grow later this month. The track, which features a guest vocal by Amanda Ghost, has been remixed by Justice and Magnetic.

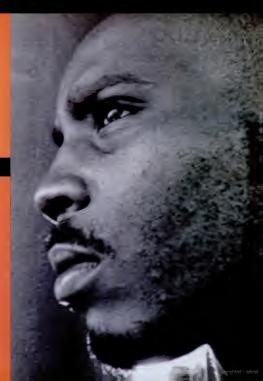
Another key element of the marketing of "A Positive Sweat" will be a mini-tour of the States by Harrow with several musicians. "It's always great fun to take these tracks and see what form they'll take onstage, he says. "In that respect, we do function very much like a jazz band. There are bits on the laptop that are programmed. But mostly we let things flow naturally."

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Vollenweider Takes Global, Collaborative Approach On Sony Set

NEW YORK—Andreas Vollenwei-

der's new album, "Cosmopoly, due March 21 from Sony Classical, departs from previous work as a collaborative, global endeavor summed up by its title.

The Swiss harpist, whose novel mix of pop. jazz, and classical instrumental music virtually defined the new age format upon his emergence in the early '80s, says the term "cosmopoly" represents a "cosmo-political approach to life" evolving out of years of global touring and related musical and cultural exploring.

Fittingly, Vollenweider plays the Celtic harp, Chinese harp, Bavarian folk harp, baby koto, ocarina, 12-string guitar, and elay addition to the modern concert harp. He is also accompanied by diverse artists, including Bobby McFerrin, longtime supporter Carly Simon, trombonist Ray Anderson, fiddler Mindy Jostyn, Brazilian singer/songwriter Milton Nascimento, South African jazz pianist Abdulah Ibrahim, Spanish flutist Carlos Nunez, the Neopolitan Solis String Quartet. Chinese dulcimer player Pingxin Junkera, and Armenian instrumentalist Diiyan Gasparyan. along with longtime associates Christoph Stiefel on keyboards and Walter Keiser on drums.

But Vollenweider, whose pre-



ceding 1998 album, "Kryptos, was more composed and complex in structure and scale, didn't intend to make an album when he invited anyone who could make it to his home and studio last summer in Switzerland.

"We were drinking, eating, swimming, and playing, and turning out more and more material that was good," says Vollenweider. who refrained from his usual

atively. "Everything was done in four weeks, mostly first takes and is why I credited other musicions as co-writers. My studio has the newest technology, where we could actually record 24 hours without changing tapes, so there was never any pressure."

The recording process never stopped. Vollenweider continues. not when his kids came to watch. not to drink tea, not when a dog passed by." The only time he felt technically challenged was when he juxtaposed his harp, "a simple, archaic, diatonic instrument. with Gasparvan's and Ibrahim's "chromatic harmonic changes"but all parties quickly found common instrumental ground.

Sony Classical president Peter Gelb praises the resultant "Cosmopoly" for its "extraordinary departure" from Vollenweider's recent releases. "He's made a wonderful record of collaborations with some outstanding and highprofile artists from around the world, providing a striking vehicle for reaching a larger public."

Generating public awareness of Vollenweider's current vibe is key.

PO.W.-hooked artist, who is managed by Impact Music in Zurich and Denth of Field in the U.S. and published through AVAF Music (SUISA) in Switzerland, will play

'One of the interesting aspects of the album is that it abbeals to more than one musical genre'

- PETER GELB -

a media showesse March 30 at Joe's Pub in New York. Vollenweider, who has already toured Europe with Gasparyan and performed in Brazil with Nascimento, expects to have "Cosmopoly album guests on hand at his New York date as well.

Sony Classical is targeting publie radio, world music, and jazz radio outlets with the disc. says

aspects of the album is that it anneals to more than one musical genre, so we're pushing all the formats we possibly can," he says.

Al Santos, air personality at smooth jazz station WJZW Washington, D.C., is excited about the potential of "Cosmopoly" for his "Sunday Jazz Brunch" program. which plays world beat and new age music along with smooth jazz. 'He's been doing world music before there was even a category for it, so it's good to see him back doing projects with other international artists of his caliber." says Santos, pointing to the increasing exposure for world

Sony Classical plans to further promote "Cosmopoly" on its Web site and is developing plans for working it aggressively at retail, Gelb adds.

music.

The domestic release of "Cosmopoly" will not include the bonus CD, "Annex 1 & 2," which contains other material recorded during the album sessions. The disc is evailable in come countries as part of a double-CD package and in others as media giveaways.

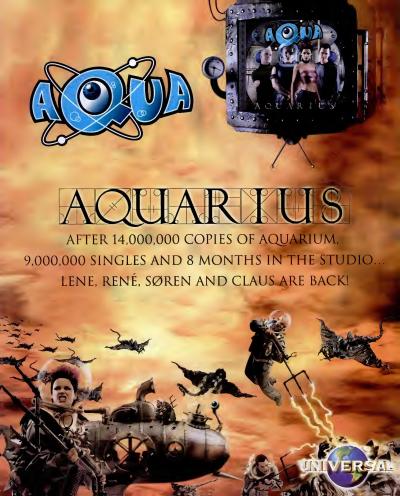
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LATIN STARS (Continued from page 8)

Rosen, who founded online sic site N2K before merging it with CDnow, declines to offer financial specifics of Aplauso. com. He says only that the site is "a multimillion-dollar investmont

Now negotiating with technology companies and record labels to create the site. Rosen says Aplauso.com will be modeled on N2K, "which, of course, contained the three C's: content. community, and commerce."

While dot.coms geared toward Latin entertainment have been popping up lately like pimples on a high school freshman. Rosen says he and Rozenblat provide unmatched expertise or establishing a new Latin

Web site "What I bring to the table is the experience of having gone through this process already of actually having built a platform, in terms of infrastructure and customization." says Rosen. "Sergio is bringing his whole Latin American experi-

'We also would bring in technologies, such as Internet radio.

that would be focused on Latin America and Latin music'

- LARRY ROSEN -

ence as a record executive to the project.

Rozenblat, most recently executive director of the Latin Academy of Recording Arts and Sciences, also was VP/GM of WEA Latina, manager of Arturo Sandoval, and an A&R executive with CBS Records International, now Sony Music International.

Rosen says the content of the trilingual site (Spanish, Portuguese, and English) will be tailored exclusively to visitors interested in Latin American music, movies, and television.

Adds Rosen, "There also will be community elements, which would lineludel chats and fan clubs. We also would bring in technologies, such as Internet radio, that would be focused on Latin America and Latin

Rosen says E-commerce will eventually become part of the mix, which would involve offering CD E-tailing, custom CD compilations, and product downloads

The engineer behind N2K's initial public offering in 1997 Rosen says Aplauso.com could go public in the future.

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LORD KITCHENER

while in Barhados, I met Eric Idle, who turned me on to a record. The record was 'Sugar Bum Bum.'

"Under the spell of 'Sugar Bun Bum," continues Stein, "I flew to Port-of-Spain in February of 1978, where for several nights running I visited Lord Kitchener's tent to see and hear him play some of the best calypsos—as well as to hear the newly emerging soca music from artists like Lord Shorty."

After that, Stein says, he made a pligrimage back to Trinidad every year and "abvays on my first night I'd head straight for Kitchy's tent. Year after year, I heard the best tunes, like 'Pan In A Minor,' 'Symphony In G, 'Nora,' 'Hee's Melody,' 'The Road,' Jaws,' and 'Gimme The Thing.'' 'Stein says he also got to hear the

'He was truly one of the great melody writers of the 20th century'

- SEYMOUR STEIN -

artist perform some of his earlier recordings, including "Flag Woman" and "Miss Tourist."

and "Miss Tourist."

After "Sugar Bum Bum," Kitchy, as he was often called, enjoyed steady hits with songs like "Iron Man" (1989)

and "Parkway" (1990). In 1989, he was inducted into calypso's Sunshine Awards Hall of Fame in

so's Sunshine Awards Hall of Fame in New York. After a career that encompassed 60 years, 14 of which were spent liv-

ing in England, Kitchener retired from stage performance in 1999; he continued composing songs, though. "Kitchener seemed ageless, full of

vitality," remembers Stein, "When I last saw him, I swear he hardly looked any older than when I had first seen him perform 22 years before. "To me, all I cared about was that

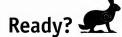
Lord Kitchener was one of the greatest live performers I've ever seen," he continues. "His lyrics were always humorous and up to the minute, reflecting the highest standards in calypso."
"In my time, I've sung for Harry

Truman at Waller Field in 1935, and for Princess Margaret at London's Chesterfield Club in the '30s,' Kitchener told Billboard Editor in Cheir Timothy White in 1936 (Music to My Ears, Billboard, Jan. 30, 1950). "Bat in the early days at home, performers like me were outcasts. It's only in recent years that our own country has given official recognition to calypso, but I'm thankful.

"For 55 years," he continued, "Tve tried to make calypso more intelligent, and make soca more danceable. Long ago, today, and tomorrow, that is my job."

Offers Stein, who is scheduled to fly to Port-of-Spain Thursday (24), "I was very shaken and saddened by the news. I'll still be going down for Carnival, but with Kitehy gone, this year the real Carnival will be in









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Artists & Music

V2 ALBUM REVEALS MOBY AT 'PLAY'

(Continued from page 11) there was plenty here for us to bring to

his core club base."

The first cut issued from the set was
"Bodyrock." which was remixed by

Olaw.

"It was the perfect way to reintroduce Moby to the street," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It had a kickin beat and the kind of book that was truly irresistible. This was one of those records that benefited from being released overseas first. It got the Dis Eszend."

Moby is signed to Mute Records for the U.K. and continental Europe. "Play" was first released internationally on May 17, 1999. The album has reached the top 10 in a number of international territories, including the U.K., Italy, Germany, and Sweden.

In addition to drawing praise from club DJs, "Bodyrock" earned respectable modern rock and triple-A radio airplay, peaking in the top 10 of Billboard's Modern Rock Tracks chart. "It had just enough of a rock feel to

"It had just enough of a rock feel to work for us," says Zakk Tyler, music director at the rock-driven WPPT Greenville, S.C. "Once we put it on the air, the phones went crazy. We eventually wound up going several cuts deep into the album."

"Bodyrock" also gleaned ample TV exposure. It was utilized in the fall commercial eampaign for ABC-TV's "Dharma & Greg," and it's been placed as the opening theme to the NBC-TV sitcom "Veronica's Closet." Along the way, Moby has also operared on a handful of talk shows.

Additionally, the track was accompanied by two videoclips. The first, directed by Frederick Bond, was created for Europe. According to V2 product manager Rached Mintz, a more "American, street-savvy" video was created by Stew Carr, for suit the tastes of programmers here." While V2 worked "Bodvrock." Mo-

white '2 words of Bodytes,' by toured extensively. He started with a six-week string of club dates in the U.S., which was followed by an equal number of weeks in the U.K. and contenental Europe. "He doesn't like to have a minute of downtime," says Mintz. "That's a dream for us, because no one can really sell a record better than the artist himself."
For Moby, who is maraged by Marci

Weber at MCT Management, the hasted fotorring and promotion is "part of the fur" of making masis. "Being in recording mode can be an isolating experience. Emerging from that mind-space with a piece of music that Tm proud of is quite energizing. Why wouldn't I want to do everything I can to share the results of my work!"

As "Bodyrock" started to run its course, programmers begin gravitating toward several other cuts on "Play": the soul-inflected "Natural Blues," the solemn, warmly ambient "Porcelain," and the percusaive, challient "Honey." "Ultimately, the feed-back on "Natural Blues was ostrong that it became the most logical single-shelor." Metric som.

that it became the most logical single choice," Mintz says. The label started feeding the track to modern rock and triple-A programmers in late November, with an 'This was one of those records that benefited from being released overseas first. It got the DJs jazzed'

- MARLON CREATON -

of March. "We got a little taste of top 40 interest with 'Bodyrock,' but we didn't want to dilute our focus at that time," Mirtz says. "At this point, the project evolved comfortably, and we are ready to go to the next level with this new single."

Moby has shot a video for "Natural Blues" with director David LaChappelle that has already begun getting active play on MTV and VH1.

Adding to the single's visibility is yet.

another string of concerts by the artist. He's been in Europe since the start of 2000. He returns to the States in mid-March, and he'll likely be on the road through the summer. As with all of his tours, that stint will be booked

by Marsha Vlasik of MVO Booking. "The truth is that we plan to be working this record through next Christmas," Mintz says.

Industry recognition includes two Grammy nominations. The artist has been cited in the best alternative music performance and best rock instru-

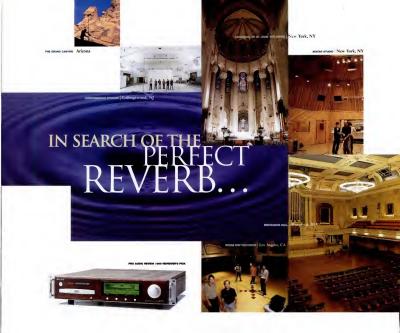
mental performance categories, for "Play" and "Bodyrock," respectively. "It's such a gift to have people support your creative endeavors," Moby says. "I never take it for granted. I've always said that I make music that pleases me, and that's true. It's such a nice perk when others can ampreciate

amusement

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ELTON JOHN	Orawa Collonum Fagettoville, N.C.	Feb 5	\$400.056 \$49.50.539.50	38.216 selfest	SFI Music Group
ZZ 100° CINNINO SENAVOO	Freedom Hall Colorum Loutoville, Ny	Feb 8	\$341,567 \$34.50\$79.50	13.21 6 13.000	Bezver Production
ELTON XXXX	Carolina Coliseum Columbra S.C.	Feb 4	\$309.653 \$49.50.539.50	9,117 select	SFR Music Group
ZZ NOP UNIVRO SENVERO, LAIDLER	Pepu Areaa - Albany, N.Y.	Jan 25	\$297.211 \$39.50.529.58/ \$22.50	8.305 13,000	Metropolitan Entertainment Gro
ALAM JACKSON, LONESTAN	Consece Faldhouse, Inflamapolis	Feb 11	\$205,470 \$27	11,004 13,000	Varual Enterprises
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22 TOR UNITED SETWIND	She Brasin Corc Center Arena Huntsville, Alle	Feb. S	\$208.867 \$38.50/\$29.50	3.862 select	Beaver Production
ALAM MCKSON, EOMESTAR	Charleston Circ. Canter Charleston WVa	Feb. 12	\$298,336 \$26.50	18.850 sellout	Yamel Enterprises
DENNIS DEVOCAS	Pasamont Theatro Resement, III.	Feb 12	\$257,255 \$75/\$35	4,278 select	SFX Music Group

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SLIPKNOT FINDS MAINSTREAM AUDIENCE WITH LAM SET

(Continued from page 11)

Slipknot lead singer Corey (also known as 8) explains the band's growing popularity. "We just stuck with it, and we were able to stay out on the road," he says, "The first six months after our album was released, we sold records especially through word-ofmouth. Our hand was an underground thing Our record sales have started to pick up even more lately, because so many kids have gotten to see us play and we're getting more exposure.

Slipknot formed in 1995 and a wear later self-released its debut album, "Mate. Feed. Kill. Repeat." The band was signed to Roadrunner in 1997, and its self-titled album was co-produced by the band and Ross Robinson, whose credits also include Korn, Limp Bizkit, and Sepultura. The "Slipknot" album bears the I Am imprint, which is Robinson's A&R/production company.

The band members are all known only by a first name and a number: turntable operator Sid (aka 0), drummer Joey (1), bass player Paul (2), percussionist Chris (3), quitarist James (4). samples/media operator Craig (5), percussionist Shawn (6), and guitarist Mick (7)

The band is managed by Steve Richards of Los Angeles-based No Name Management and booked by Dave Kirby of the Agency Group. Slip knot's songs are published by EMI April Music/Music That Music

In addition to album sales. Slinknot. has experienced an underdog hit on home video: Its first longform home video, "Welcome To Our Neighborhood." debuted at No. 1 on Billboard's Top Music Videos chart in the Nov. 27, 1999, issue. The 20-minute video, which has a retail list price of \$5.98, includes live concert and interview footage, along with the uncensored clip for "Spit It Out."

Months after its release, "Welcome To Our Neighborhood" has maintained top 10 sales on the Top Music Videos Chart and has been certified gold (50,000 units sold) by the Recording Industry Assn. of America.

Meanwhile, the band's latest single. "Wait And Bleed" (which is also on the "Scream 3" soundtrack), has been gain ing airplay. It stands this issue at No. 37 on the Mainstream Rock Tracks chart. The "Wait And Bleed" video has been getting exposure on national networks the Box and MTV. Slipknot is scheduled to perform Friday (25) on

"Late Night With Conan O'Brien. One of the radio stations where "Wait And Bleed" is in heavy rotation is mainstream rock WCCC Hartford, Conn., which has been playing Slipknot for months, "It's a monster song," says WCCC PD Michael Picozzi of the track. "It's got a great hook, and people are really responding to this song. We get so many calls for it."

Picozzi adds, "There was a time when people were saying that Korn was too loud and aggressive for radio. But Korn is light compared to Slipknot. People are just embracing harder music now I also think that Slipknot's success shows people that it can happen on an independent label like Road-

'It's easier to express yourself if vou're not so conscious of how your face and hair really look'

- COREY -

runner. I'm not sure that a major label would know what's best for a band like

Slinknot." Roadrunner senior director of marketing Cory Brennan recounts the artist development for Slipknot. "We started in May 1999 through an intensive street and Internet marketing campaign." Brennan says, "The band played on the 1999 Ozzfest tour, and we distributed a two-song cassette sampler on that tour. After their set, the members of Slipknot would go out in the crowd, in full costume, and distribute the cassettes themselves.

"College and metal radio were a big factor in setting us up," he continues. "But the best way we found to market this band was through anything visual. We had an alternative means of cetting the word out about Slipknot with the home video

"Touring has been the most important factor in this band's success." he says. "The hand got as close to the fans as they could, and everything had a snowball effect." Brennan notes that Roadrunner has

also utilized Slipknot's two official Web sites (slipknot1.com and slipknot2.com) for E-mail newsletters to fans and for Wahmate

Slipknot's next single, "Spit It Out," is tentatively scheduled for release in April, according to Roadrunner Skeptics might dismiss Slipknot's mask-and-costume image as a gim-

mick, but lead singer Corey disputes any notion that Slipknot is a gimmick band. "Our image is a byproduct of what we do," he says. "We figured it's easier to express yourself if you're not so conscious of how your face and hair really look. It seems like a lot of bands bow down to the rock star god and become pretentious. We're not afraid to say exactly what we want."

Donald Lawrence, independent mu-

sic buver for Aron's, a retail store in Los Angeles that specializes in alternative and heavy music, says the band's notoriety is helping sales, "The Slipknot album has been a steady seller for us," says Lawrence, "People are hearing about Slipknot's shows, and they're curious. The kids who are huying Slipknot's album are looking for something different, and they found

Corey describes the band's audience as "maladiusted kids who found something they can identify with through us. I take it seriously that fans have taken their time and money to buy our records or see us play live, and we want to thank everyone who's done that. That's why our live shows and music are so intense. I want to accomplish as much as I can with the time I have because this can be taken away at any

After a one-off date Thursday (24) in New York, Slipknot will be on a European tour beginning Saturday (26) in Nottingham, England, with the tour ending in early April. Slipknot will then play select dates in Canada.

According to Roadrunner's Brennan, another U.S. tour is being planned for

Brennan says that Roadrunner has set its sights high for Slipknot, "Our ultimate goal for this band is world domination," he says.



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Rick Rubi

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Red Hot

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ScarTissue Chili De

BEST ROCK SONG

Room at the Top

Tom Pet

Producers Rick Rubin. Tom Petty. Mike Campbell **Engineer Richard Dodd**

BEST ROCK ALBUM Californication

Producer Rick Rubin **Engineer Jim Scott**



BEST FEMALE ROCK PERFORMANCE

Engineer Dave Schiffman

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Peter Case Sings The 'Flying Saucer Blues'

Touring Is Key In Marketing Singer/Songwriter's Fourth Vanguard Set

NEW YORK-Vanguard recording artist and Los Angeles-based singer/songwriter Peter Case will release his seventh solo effort and fourth Vanguard release, "Flying Saucer Blues," on April 16.

The project follows his critically acclaimed 1997 release, "Full Service No Waiting," and it's pr duced by Andrew Williams (Old 97's, the Williams Brothers), Case enlisted a renowned lineup of studio musicians, including Greg Liez, Sandy Chila, and Andrew

Williams, for his latest effort. Featuring 11 tracks, "Flying Saucer Blues" spins Case's image-rich, acoustic tales with roots-rock arrangements-which justifies his self-proclaimed stance as a "rock'n'roll folk singer." Of his songwriting, he "You must look inside yourself for something that lights up. The idea is to find something you feel is worth singing about. You have to capture your imagination. Then you hone that stuff until it is undeniably strong. Hopefully, that means the song has things that will keep bringing people back to listen to it ' It's that philosophy that Case

will carry when he hits the road this spring to promote the proiect Touring will be a key element to the marketing of the pro-



"It's the thing I enjoy doing the most." the artist says. "Recording is great, but it's all about bringing music directly to the peoplein a wide variety of ways."

Last June. Case sang at the

Hollywood Bowl with George Martin and the Hollywood Orchestra in "A Celebration Of The Beatles," with solo performances of "Lucy In The Sky With Diamonds," "Walrus," and "All You Need Is Love." He recently

performed a kids' show at McCabe's Guitar Shon in Santa Monica Calif. and recorded two

performances, "Crazy Bout A Dog." written with his daughters. and "Why Oh Why," a Woody Guthrie song. Both are available in MP3 or QuickTime downloads on the Vanguard Records Internet site (vanguardrecords.com). Case began his musical career

in 1976 when he joined guitarist/ songwriter Jack Lee and drummer Paul Collins to form the Nerves, a short-lived but influential band. In 1980, along with Eddie Munoz, Lou Ramirez, and Dave Pahoa, he founded the Plimsouls and signed with Elektra Records in 1981 and then with Geffen Records in 1983. After the Plimsouls disbanded

in 1984, Case began traveling widely as a solo acoustic performer and re-signed with Geffen Records in 1986, subsequently releasing "Peter Case" (1986), The Man With The Blue Postmodern Fragmented Neo-Traditionalist Guitar" (1989), and "Six-Pack Of Love" (1992).

LABBY PLICE



AS THE CROW FLIES: With a strong fan base and a growing franchise, it looks like three times is indeed a charm for Koch Entertainment, which on March 28 will release the soundtrack to "The Crow-Salvation," the third installment of the action series "The Crow" (see

story, page 71). The previous two "Crow" soundtracks, both released by Hollywood Records, collectively have sold 5 million, according to Koch. And although the label previously had not been involved with the franchise, "Salvation" seemed a perfect fit for Koch, which has been stepping up its soundtracks profile of late with several projects, including the upcom-ing "American Psycho."

We knew the history of the project and that the second soundtrack sold markedly less than first one, by about 50%," says Koch president
Bob Frank, "But for us as an independent, that does not scare us off. Sales of 500,000 to 1 million units is not a risk for us, whereas with a major it is a multimillion investment

Also helpful were early meetings with movie producer/soundtrack executive producer Jeff Most.

who already had much of the creative direction in the bag. Most, who has produced all three "Crow" films and had a strong hand in each soundtrack, says his goal this time around was to keep the music fresh while remaining true to the franchise's roots "We wanted to retain the

general edgy feel of rock combined with a little more electronica underpinnings," Most says, "And we also wanted to

not have the record play songfor-song sounding like every act and song are alike. We wanted to crosspollinate different types of music.

The result is 16 tracks, all previously unreleased or remixed versions, which command listeners to sit up and take notice. Among the acts represented are Kid Rock, Rob Zombie (whose "Living Dead Girl" was remixed by Nine Inch Nails' Charlie Clausser). Days Of The New.

and Filter, whose radio version of "The Best Things" is the first single. The idea of packing the film with unreleased music resonates strongly with Most, who already is knee-deep in the creation of the fourth "Crow" installment. "This dates back to my view of soundtracks as a buyer before 1 got

into the business," he says, "I want to provide fans with something new and special apart from a cut from an album they may already own." Most says he also wants to create a separate universe for moviegoers, and having existing songs might serve to take the audience out of a given scene. "I don't want them sitting there thinking, 'Who sings this song, again?' or 'I remember making out with my girlfriend to this song,' "he says.

THE ENVELOPE PLEASE: The nominations are in for the 72nd Academy Awards, and the category of best original score stands as a shining example of film music achievement. With the exception of Michael Kamen's enchanting score to "The 1ron Giant," a personal favorite, this editor wholeheartedly concurs with the committee's selections. All five of the composers on this year's list previously have been non

insted, but none more than the venerable John Williams, who marks his 38th nomination with "Angela's Ashes." Williams is now the most-nominated living person. Gabriel Yared, nominated for "The Talented Mr. Ripley," won his only other Oscar bid in '96 for "The English Patient. The other contenders are Thomas Newman for "American Beauty," Rachel Portman for "The Cider House Rules," and John Corigliano for "The Red Violin." My money's on Newman.

Happily, the buying public is able to get its hands on all five score albums. Remember, it was only last year that Virgin came to the rescue with its better-late-than-never release of Nicola Piovani's nominated (and subsequent Oscar-winning) score to "Life Is Beautiful.

PRODUCTION NOTES: Sony Classical on Feb. 29 will release "The Best Music Of Miramax Films," a collection of excepts from Miramax's 20-year history. The roster includes "My Left Foot," "Cinema Paradiso," "Shakespeare In Love," "Life Is Beautiful, and new best picture Oscar contender "The Cider House Rules."



'PSYCHOTIC' FISHBONE GOES HOLLYWOOD

(Continued from page 12)

without rear wheels. We weren't even a full band, and it was weird having to hire a drummer while we were doing the tracks."

Fishbone's current lineup, in addition to Moore and Fisher, consists of Walter "Dirty Walt" Kibby II (trumpet, vocals), Spacey T (guitar), John McKnight (trumpet, organ), and John Steward (drums). The band's full moniker on the latest album is Fishbone & the Familyhood Experience. The band is managed by Will Sharpe of Sharpe Entertainment

Services The Psychotic Friends Nuttwerx," produced by Steve Lindsey, is another departure for Fishbone since it has a more retro sound for the band. The music on the album is undoubtedly inspired by Sly & the Family Stone, circa the early '70s The album boasts a diverse array of guest artists, including George Clinton, members of Red Hot Chili Peppers, No Doubt's Gwen Stefani, Ivan Neville, Rick James, Donny Osmond, Lili Haydn, H.R. of Bad Brains, and former Jane's Addiction front man Perry Farrell.

"It was an experiment," says Moore of the album's retro sound. He also confesses that part of the change in the band's musical direction had to do with "a compromise we reached with [Hollywood Records owner] Disney in order to be signed to the label. There's no cursing on the record, and we used to curse on our records in the nest There are no references to smoking [marijuana]. One of the album's songs was called 'Weed Plant' and we changed the title to 'Where'd You Get Those Pants.

Moore further admits that the band was willing to compromise because "Hollywood Records was the only label that would sign us.

Hollywood senior VP of sales and marketing Daniel Savage says of the new Fishbone album, "The overall marketing concept is to make sure that we reach previous fans of the group and reassure them that the album is a return to Fishbone's roots. At the same time we want to reach out to a new target audience-alternative music fans-and make them aware of Fishbone's influence on some of today's biggest alternative acts."

The album's first single, "Shakey Ground" (featuring members of Red Hot Chili Peppers), will be shipped to modern rock radio in late Febru ary, and the entire album will be serviced to college radio. At press time, plans for a "Shakey Ground" video were still undecided.

Savage says that choosing "Shakev Ground" as the album's first single is a move designed in large part to win over programmers who are already playing Red Hot Chili Peppers. "It's a great song, and great songs often have the ability to transcend whatever the particular climate is at radio," he says, "Having the Chili Peppers on the song lends a current angle, and it's a great entry into radio

John Michael, music director of

modern rock station KFMA Tucson. Ariz., says, "Fishbone lost me on the last couple of albums. The success of the new alhum really depends on the material. If they have outstanding songs on the new album, maybe they'll have a hit. Otherwise, it'll end up in the bin with all the other [veteran] rock bands trying to make a comeback."

"It's definitely not a comeback record to us," insists the band's Fisher. "It feels more like a 'come up' record. Some of what we've done

'We want to reach out to a new target audience—

alternative music fans-and make them aware of Fishbone's

influence on some of today's biggest alternative acts'

- DANIEL SAVAGE -

on this record is considered more accessible than [what] we've done before."

Savage adds, "We're going to have an extensive street team campaign getting samples of music out to fans. We're tying cross-promotions with nontraditional outlets, such as skate shops, and we'll be doing a lot work on college campuses. Some of the music will be available on the band's official Web site (www.unutted nations.com], and we're doing Email blasts to selected lists.

wood Records and Buena Vista International, says, "Europe is historically the biggest [non-U.S.] market for Fishbone. We have a pretty good shot of doing well in Japan. The new album will be released a week earlier in Japan to offset the rush of

Peter Holden, senior VP of Hollyimports.

Brown Comes Alive. RCA pop ingénue Jennifer Brown is starting to draw attention to her single, "Alive," which has already gone top five in her native Swe den. The track, co-written by Brown with Billy Mann, is featured on the singer's debut disc, "Vera," which is due March 21. "Alive" is elready getting ample airplay on several TV programs, including NBC's "Providence," the WB's "Felicity, and Fox's "Get Reel." Brown has just completed an eight-week tour of Scandi navia and will begin a promotional trek through the States in early March.

Ton Pon Catalog Albums

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BILLBOARD'S HEATSEEKERS ALBUM CHART

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33	35	19	ANDY GRIGGS RCA INASHVILLE: 67596/RLG (10.93/16.98)	YOU WON'T EVER BE LONELY
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BILLBOARD'S WEEKLY COVERAGE OF PROSPECTS FOR THE HEATSEEKERS CHART . BY CARLA HAY

GETTING THEIR SEA LEGS: Celtic pop/rock band Great Big Sea is already a hit in its native Canada, and the group is aiming to make a hid for a larger U.S. audience with its latest album.



Brand-New Day, Country newcomer Jennifer Dev co-wrote four of the 11 songs on her debut album, "The Fun Of Your Love," set for ratease March 7 on BNA Records. The singer—a native of McAlnin Fla -was signed after her demo tone marie its way to Joe Galante. chairman of the RCA Label Group in Nashvilla, She was signed to RCA subsidiary BNA two years ago at the age of 18. Day's style has been compared to the late Patsy Cline's.

"Turn." set for U.S. release March 7 on Sire Records. "Turn," produced by Steve Berlin of Los Lobos. was a No 9 hit last year on the Canadian album chart, and the set was named album of the year at Canada's 2000 East Coast Music Awards. The awards show also honored Great Big Sea. as entertainer of the year (for the fifth year in a row) and group of the year. Not bad for a band formed in the fishing village of Petty Harbour, Newfoundland.

Great Big Sea is touring

Europe for the remainder of February, and the band launches a U.S. tour March 15 in Syracuse, N.Y. Other tour dates include Murch 17 in Boston: March 18 in New York: March 22 in Philadelphia; March 24 Cleveland; March 28 in Louisville, Ky.; and March 29 in Ann

Arbor, Mich.

THE SOUND OF SONIQUE: British dance ertist/DJ Sonique is the first artist on Jimmy and Doug's Farmelub. com, a record company that aims to discover artists through its Web site. The company also has its own TV series. "Farmclub.com." a weekly show on the USA Network, and Sonique anneared on the show's pre-



Making 'Hed'way, Hednoize is a Los Angeles electronica duo consisting of Psykosonik founder Daniel Lenz and vocatist Free, Hednoize's first album, "Searching For The End" (Way Tray)/TV/T Records), has received critical praise, including a rave review in Tower Records' Pulse! megazine

REGIONAL HEATSEEKERS NO. 15 "It Peels So Good," is a mul-



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists. NORTHEAST 3 Deers Down The Harter MOUNTAIN Of A Down System Of A Down Kittle Sot J seems Down The Better Life
P.O.D. The Fundamental Elements
The Sering Cheese Incident Com-Youngsteen Left Roll
Bath M.

miere enisode Jan. 31. Sonique's album, "Hear My Cry," was released Feb. 15 in a partnership with several labels-Serious Records. Caffeine Records. Jimmy and Doug's Farmclub.com, and Republic/Universel Records-but it is

considered the first official release from Jimmy and Doug's Farmelub.com.

ti-formet hit, heving made an impact on several charts:

The Billboard Hot 100 (where it stands this issue et No. 17), Hot Dance Music/Club Pley, Hot Danco Music/Mayi. Singles Sales, Top 40 Tracks, Hot 100 Airplay, and Hot 100 Singles Sales. The video for "It Feels So Good" has also gotten played on MTV, VH1, and the Box.

BACA IS BACK: Susana Beca's 1997 selftitled album was a No. 10 hit. on the Top World Music Albums chart. The Afro-Peruvian singer returns with the album "Eco De Sombras," due Feb. 29 on Luaka Bop Records. Baca has previously

toured the U.S., and she is expected to launch another U.S. tour after the release of the album. Meanwhile, the album has been shipped to college radio and National



On The Money. Fans of Creed and Collective Soul might respond to Nickelback, e Vencouver rock band that makes its U.S. debut with the album "The State," due Merch 7 on Roadrunner Records. Nickelback self-released the album in Canada last year and the hand has elready toured with Creed. Silverobeir and Everalger The album's first single. "Leader Of Men," is getting early airplay on mainstream rock stations WXTM St. Louis, KXXR Minneapolis, and WEBN Cincinnati

Public Radio stations. Baca is also getting national press for the album, including articles in GO and Spin.

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Reviews & Previews



POP ► WILLIAM ORBIT

Pieces In A Modern Style Mayerick 47596

Synthesized takes on classical pieces date back to Wendy Carlos' late-'60s hit. witched-On Bach," and while Willia Orbit's contribution to the genre may benefit from a greater perceived hipness quo-tient than did Carlos' musical Lava lamp, "Pieces In A Modern Style" is essentially the same sort of perishable techno-kitsch The Grammy-garnering producer certain ly shows good taste in his selection (favoring 20th-century pieces) and obviously nows his way around a mixing board, but his make-overs are ultimately bloodless even banal, Of course, the original compositions survive very well in their organic guises, and a fair portion of Madonna or ambient/electronics fans will surely be moved to seek out the genuine article by bearing the molodies here first. In some cases, though, the opposite effect could be just as likely. Orbit's synthetic version of Henryk Górecki's deeply moving "Pieces In Old Style" so pales next to the orch tral incarnation as to be faintly criminal; likewise with Samuel Barber's famous "Adagio For Strings"—what is emotional to bursting in the original has been rendered cold and infirm. He has caused other items to seem music-box saccharine when the actual commonitions are snything but. Only with John Cage's proto-ambient "In A Landscape" does Orbit's method prove less mad. Plainly out, "Pieces In A Modern Style" is hardly modern; the music sounds dated, like what a '50s sciencefiction povelist might have envisioned his 21st-century dentist's office would pipe in. No doubt he meant wall but Orbit has simply reduced vital, red-blooded works of art to ghosts in his machines.

* BOWERY ELECTRIC

PRODUCER Brusey Floring Beggars Banquet 213 Fins of Bowery Electric's last album, 1997's "Beat," will find much to admire on the duo's latest offering. Continuing where "Beat" left off, "Lushlife" finds mates vocalist Martha Schwen and musician Lawrence Chandler still searching for that postcard-perfect land scape where feisty slo-mo beats, electronic waveforms, and filtered guitars exist in neace and harmony. Of course, whether such a disparate rhythm nation can be achieved is purely subjective. Fortunately Bowery Electric is up for the challenge. I fact, the duo seems to thrive on the thought that opposites attract-albeit opposites that remain forever blurred That said, Schwendener and Chandler thrive on bleeding Eric B. & Rakim-fla-vored beats into Nick Drake samples into Massive Attack-etched symphonic swirls nto Coctesu Twins-hard melancholis. Highlights include "Psalms Of Survival,"
"Soul City." "Deep Blue," and the title

SPOTLIGHT



Vertigo PRODUCER: Groove Armada the Sleeter 41693

sped last May in the U.K. and after Issued list May in the U.K., and after being applianded by the likes of Sir Elton John, "Vertigo" is at long last seeing the light of day in the U.S. Masterminded by two British Dds— Andy Cato and Tom Findlay—Groove Armada deftly creates peak- and post club soundscapes, effortlessly inter-twining big dancefloor beats, funk grooves à le early Prince einematic rhythms. Already the set has spawned a dependence hit with the house-stehed "I See You Baby," which features the sassy diva prowess of Gramma Funk-and which has been wickedly remixed by beatmeister du jour Fatboy Slim, whose mix is included here as a bonus track. Potential follow-up singles include "If Everybody Looked The Same," which samples the Chi-Lites nursest "We Are Neighbors"; the infectious club anthem "In My Bones which owes a beat or two to Alexander Robotniek's '80s elub elsssie "Probemes D'Amour"; and the deliriously sublime "At The River," which draws divine inspiration from the '50s-era Patti Page chestnut "Old Cape Cod." Equally sublime is the set's closing track, "Inside My Mind (Blue Skies) an ode of sorts to Dick Haymes' "Blue Skies." which the boys of Groove Armada eleverly sample. So invigorating. It's not called "Vertigo

R&B/HIP-HOP

My Book Of Love

Private Marie 01005-02101 This album should be labeled "for adults only." Not because of the language or con-tent, but because its theme—the different stages of love—is something only adults can truly appreciate. Showcasing a unisoulful voice that has yet to receive its full due, this follow-up to 1998's "One Heart

One Love" sorts through the ins and outs of love, blending R&B, jazz, and Latin nuances along the way. In keeping with his past albums, Perry reaches back into R&B's vast vault—this time coming up with a cover of the Stylistics' "You're As Right As Rain," Other memorable tracks include the title cut, "Closer To Heaven "(A Postcard In) Winter," and "She's Over Me." So grab a glass of merlot and your significant other, and enjoy the ride. Happiness is just around the bend.

CECIL PARKER Essensual PRODUCER Cocil Paid

ETRE Entertainment 59057-0689
Los Angeles-based singer/songwrit eer Cecil Parker dishes up a 14generous helpings of old-school R&B,

SPOTLIGHT

And Then Mathies Toward Street Inside Cod PRODUCER, Boser My desert

Metador Records 371
In its follow-up to the brilliant, sprawling "I Can Hear The Heart Beati As One"-which masterfully snanned and synthesized the band's influences in everything from guitar skronk to art rock to folk to '60k non-Yo La Tengo counters with a gorgeous colltion of intensely quiet songs filled with lush harmonies and haunting soni atmospheries. Largely missing this time around is the signature guitar fuzz: instead, the band favors snarse stie numbers filled with mo kashaard florriches and minimalistic percussion arrangements. The Hobom, N.J.-based trio, anchored by hushand and wife Ire Keplen and Cosmic



Hubbey specializes in sureet yees interplay, and there's plenty of it at work here on high points like the dreamy "Saturday" and "You Can Have It All," a cover of the George McRae disco tune. While this album may showense a decidedly more mel low incarnation of Yo La Tengo, rarely has the group sounded better. "And othing Turned Itself In Out" is like a string of pearls: Individpally each song is a tiny gon; collectively, they are a thing of beauty.

funk, and rap/hip-hop. Getting in touch with both his musical essence and his sensual side, Parker gets his groove on with such tracks as "Come Over Here" and "Swang That Thang." However, his strong suit is the ballade nomals "I'll Be Here," "Never Say Never," and Who's Conne Love Me?"-the letter of which carries the always-effective male crooner refrain; "It's been a while since I've cried/But I still have my pride." Despite a few uneven mome musically and vocally, Parker's debut estrates he's off to a good start. ETRE Entertainment: 215-923-

COUNTRY

PHIL VASSAR Arista/Nastrelle 07822-18891 Nashville songwriter Phil Vassar has penned many hits for others in his dozen years on Music Row; among them, "Right On The Money" for Alan Jack-son, "For A Little While" for Tim McGraw, and "I'm Alright" and "By Rye" for Jo Dee Messing Now the 1999 ASCAP songwriter of the year launches his recording career. Both this album and his Nashville showeness invite the inevitable comparisons to Billy Joel. Like Joel, the piano-playing Va writes and sings big, burly, or at least rant, pop songs-in this case, country-flavored pop. The current single, "Carlene," is an unlikely male fanta-

SPOTLIGHT



Soul On Soul

PCA Victor 09026-63603

With his second album of 2000 (and his major-label debut), 36-year-old trum-peter/composer/bandleader extraordinaire Dave Douglas further provehimself as not only one of the most prolific artists in jazz but one of the est in tune with the march of time His game is illumination rather than imitation, paying homage to the giants of the tundition while making his own resolutely forward-minded way. Dedicated to the late pianist/composer Mary Lou Williams, "Soul On Soul" is the latest of the trumpeter's personal tribute discs (after sets devoted to Wayne Shorter Rooker Little and thers). Yet he covers only four of Williams' tunes, adding nine originals created with her values of modernist mind. The result is sweet amort soul music, informed by the blues and bebop, as well as Ellingtonia and the syunt-garde. It's unfair to single out any one tune, since the whole album is of such a piece, with Douglas' dynamic houstifully textured arrespondents making for a rich, cohesive listening experience. The hand is all nees. including pionist Uri Caine, eavenhon. ist Chris Speed, bassist Jame and drummer Joey Baron. And, of course. Douglas supplies more of the ally acute playing that has made him an increasingly singular player, "Soul On Soul" is one of the most rewarding jazz albums of the new century-and knowing Douglas, he'll probably have an even better one out before year's end.

inspired by Cindy Crawford's life). The subject matter of other somes nursue: country's standard fare; tightly written country's standard lare; tignity written tales of everyday life and love, such as "Six-Pack Summer," "Joe & Rosalita," and "Just Another Day In Paradise," His sound is bright and polished, with the mandolin fiddle and steel quitar brush. ing hard against the B-3 to remind you that it's country.

Sweet Inspiration PRODUCER Caspar Rawis

HighTone HCD 8114

Houston-based group the Hollisters have a loose, rangy country sound, very much at home in any roadhouse or honky-tonk. While the sensibility is straight-ahead Johnny Cash/Waylon Jennings, the Hollisters do carve out their own niche. On the title cut, lead inger Mike Barfield's phrasing pays homage to Cash's loping pace, just ahead of a charging, twanging guitar. As on their 1997 dehut alhum, "The Land Of Rhythm And Pleasure," the simple pleasures of fishing, love, honest work drinking, trains, and honky-tonks still occupy much of the Hollisters' frontal lobes. Other songs, such as "Sugarland," shout the sugar-cane growing grea around Sugar-cane growing area around Sugarland, Texas (outside of Houston), and "Last Picture Show," celebrate the vanishing rural face of Texas. The latter song tells a tale of small-town murder and revenge

JAZZ * DAVE HOLLAND QUINTET

PRODUCER Dave Holland

His ridgman gradentials upo the stuff of legend, but Dave Holland truly hit his stride as a leader with 1966's "Point Of View," wherein his inimitable basslines were wedded to a program of equally memorable compositions. Here, along with trombonist Robin Eubanks, vibraphonist Steve Nelson, drummer Billy Kilson and exceptonist Chris Potter Holland expounds upon that album's elegant intensity. Five original Holland compositions sit. alcorridge mutarial written by the countation members, showing the leader's generosity in giving the other musicians their deserved share of the limelight. As he has throughout his storied career, Holland plays the supportive role to the hilt, min-ing deep, world music-inspired grooves.

and adding complex rhythmic counter-(Continued on next page)

VARIOUS ARTISTS

PROCESTEDS you The original coundsmak to "The Mambo was released in 1992—a good Kings'



en years before the much-heralded Latin music explosion. Nevertheless, the

VITAL REISSUES® soundtrack created mainstream expo sure for many Latin pioneers, including Tito Puente ("Ran Kan Kan" and "Para Los Rumberos") Colis Cruz ("La Dieba Mia" and "Guantanamera"), and Arturo Sandoval ("Mambo Caliente"). Latin rockers I on Lobor also firmed into the mix with "Beautiful Maria Of My Soul For many, this uplifting merging of merengue, salsa, Latin jazz swing, and eet balladeering was the icing on the cake; for others, it was a savvy introduction to a rhythm-centric culture. It's no wonder that Elektrn Records has decided to rerelease this seminal recording, albeit with a couple of additions. In addition to new sun-splashed artwork, the set features restructurings of two original tracks: a Pable Flores remix of "Ran Kan Kan," which features the added vocals of Puerto Rican Grammy nominee Olga Tanon, and a new duet version of "Reactiful Muria Of My Scot (Bella Maria De Mi Alma)" featuring actor Antonio Banderas and the Buens Vista Social Club's Compay Segundo.

sy about being pursued by a school vale dictorian-turned-supermodel (actually SPOTLIGHT. Releases deemed by the review editors to deserve special attention on the basis of musical ment and/or Bitboard chart potential, VTAL RESSUES. Rereleased allours of special artistic, suchwal, and commercial interest, and outstanding of bors of works by one or more artists. PICKS () • In New releases, predictions of the chart potential, highly recommended because of their musical ments MADE TO ME DAS 120. New released deemed Plots that were featined in the Maze: to hij bits roturn as being among the most specificant ecods of the year. All allows commercially available in the U.S., and agine. So of new access commission of the Maze: to hij bits roturn as being among the most specificant ecods of the year. All allows commercially available in the U.S., and agine. So of new access commission of the Maze: the Plance of the Southern Annual Plance of the Southern Annua (Continued from preceding page)

points to his cohorts' harmonies. This is a work of rare beauty, born of Holland's desire to fully explore the limits of his own inexhaustible creativity

LATIN

Gracias

versal Latino 84360086300 This 15-year-old belter possesses an eratic delivery and stentorian mezzo that demonstrally balls has south the also has reached No. 1 on the retail charts in her native Spain with this earcatching label premiere of old-school pop covers that recalls the heyday of red Spanish divas like Isabel Pantoia Recio Jurado and Paloma San Basilio. With the label going all out to repeat Tamara's Spanish triumph in the U.S., the melodramatic leadoff ballad single, "Avudame Dios Mio," should find sirspace on pop and, perhaps, regional Mexican radio stations. The uptempo "Celos" and hooky title track also co roll at non radio, while the urgent hal lad "Un Mundo Raro" and mariachi-fla-vored "Una Limasna" might curry favor at regional Mexican outlets.

* SANDINO

Enamera'o Marcha & Manac/DMG Latin 71957 This smashing label debut by the ounger brother of pop/salsa duo Ser-

yanda V Florentino contains a hitsoaked array of immediately embrac able love songs, which are framed hy warm acoustic pop backdrops and the singer's earnest, emotional delivery: Sunding's fastbary but range baritenor provides an endearing tender ness to the 10-song set's amorous fare. Especially noteworthy are verraing narratives like "Prefiero Seguir Sons do," "Si Me Quisieras," and "Sé Que Pensarás En Mí." The likable, titular lendoff single—a duet with Florenti no-should spurk rotations at pop and tropical stations, Still, other tracks beckon, including the rapturous ballad "Son Más De La Doce," a duet with Servando, and two finger-snapping tales of forforn affairs, "Si La Amas" and "Si O No."

CLASSICAL

Enrice Caruso, tenor; Vienna Radio Symphony Orchestra, Gottfned Rabi PRODUCERS Robert Works, Harrs Moralt

RCA Victor 74321-69766 Italian tener Enrico Caruso is still practically a household name, although few people are willing to brave the grating crackles and pops of his 1906-21 recordings even for his legendary clarion voice. Using the miracles of cuttingedge digital technology, Robert Werba and the Austrian Broadcasting Corp. came up with a radical method for remedving this situation. Engineers fild out the surface noise and the thin orehestral backing on the original 78s. channeling Caruso's voice into nev ecordings-with today's Vienna Radio Symphony accompanying the singer. Against all odds—the myriad technical hurdles are detailed in the copious booklet notes-the team came up with something more listenable for mo ears without ruining the essential character of Caruso's voice. His ringing tone remains remarkably intact, and the orchestral backing now sounds con parably full. A transfer of the vintage

78 of the big man's take on "Vesti La

is included for comparison. Some

purists will balk, and some onlooke

will yawn; many others should be

Giubba" from Leoncavallo's "Pagliacci"

thrilled. For such a sensational project,

unhersided by RMG and like too many alassical recordings these days it is given run-of-the-mill packaging. Recording "Corne 2000" is likely the first of many such digital marriages of

CONTEMPORARY CHRISTIAN THE GREAT DIVIDE & FRIEND

CER Mar N Broken Records 0005

Known primarily as a country act with alternative leanings, the Great Divide is one of those hands that refuses to be musically pigeonholed. No longer aligned with Atlantic Records, the group now records for its own indepen dent label. A collection of gospel songs-and aided by a wonde gritty quality-"Dirt & Spirit" finds the Great Divide's distinctive musical per nality shining brightly. Among the alhum's highlights are the a cannella "I'm bum s nignights are the a cappena. I m So Glad," the lively "Tie My Boat," the poignantly moving "Armor," and "Hung Down Head," which features a wonderful performance by Susan Gibson (spenned the Dixie Chicks hlt "Wide Open Spaces"). For people who like Christian music stripped of its nolish and teeming with heartfelt, edgy charm, the Great Divide & Friends has ered one of the most honest, affecting records of the year.

NEW AGE

Libera

Erato 3984 290 532 Libera tans into the current choral music crossover trend, joining artists like Adiemus and Anne Dudley. In this case, producer/composer Robert Prizeman has assembled a boys' choir to intone hymns that, while not specifically religious, draw upon Gotbic church traditions. There's no denying the purity of the bays'-chair voices, but Prizean is compelled to surround the with Gothic organs, synthesizer string beds, and electronica beats. The results ean be cliched as he infeses rhythms that ware old when Enjame released its first Gregorian-infused album eight ears ago. But the choir reaches heav enly heights on its own, with some nary solo voices that stand out, like Liam O'Kane soaring in a heroic chorus above the electronic beats of "Salva Me." Tracks like "Salva

Me" and "Libera" should captivate lis-

teners the same way "Adiemus" did two

RYUICHI SAKAMOTO RITE

PRODUCER Ryurch Sanamoto Sony Classical SK 89079 On "BTTB," electro-pioneer Ryuichi Sakamote goes the solo piano route. But like most of the Japanese composer's music, it's a little bit of this and a little bit of that, all in search of a ce ter Sakamoto's austere vicuettes draw from the classical canon, echoing Chopin on "Opus," Ravel on "Sonatine, Brahms on "Intermezzo," and, of course, Erik Satie, the patron saint of miniaturists, on "Lorenz And Watson He ranges from a tribute to John Cage's prepared piano works on "Pre lude" to "Energy Flow," a track that comes from the top of Japan's pop charts. Belying its origins as a lingle for Regain pick-me-up pills in Japan, "Energy Flow" is a neo-romantic cock tail lounge rumination. Saksmoto is a musician who skutes across the surface giving an observational distance to his

ousic, even in this most intimate of for-

PICKS | > New releases with the greatest chart potential. CRITICS' CHOICES () New releases, regardless of potential chart action, that the review

mats. As the title, "BTTB," implies.

he's gone back to the basic, but be

hasn't gone to the core.

SINGLES: PICKS (>1) New releases with the greatest chart potential. Unlifted CHOTICES (*) I new releases, developing acts worthy of attention. Cassette, viryl, or CO singles equally appropriate for more than it.

POP ► ENRIQUE IGLESIAS Be With You (3.33)

PRODUCERS Mark Textor, Snan Rawton WRITERS E. Iglesues, P Berry, M Taylo PUBLISHERS, out insted

score 10049 (CD ren In what seems like a hot minute, heart throb Enrione lelesias is out of the ente with his third English-language single, following the tempestuous "Bailamos" and "Rhythm Divine," Again, this is a Paul Mark Taylor composition (with Brian Rawlings assisting on production), the guys who produced his previous sin-gles (after making Cher's "Believe" the most popular song of 1999). This track has potential to further establish Iglesias as a ainstay on the charts-the chorus is maddeningly catchy, his performance is as dynamic and playful as ever, and the instrumentation is splashed with a fab heat and unrealing Spanish cuitars. But one has to question if Iglesias in going to wear out this signature sound and leave himself too narrowly focused in the pop pantheon. Perhaps his third release should have been one of the sumptuous baliads on his current album, just to add a little variety to the repertoire. That's not to say that this particular sound is stale. but with Cher still riding the dance charts with the same vibe and Tina Turner making waves with her "When The Heartache also written/produced by th team, radio may besitate to add another similar-sounding record (though it's eginning to feel like top 40 m chance with the Turner track). Perhans the best option here is the Vidco Version, also included on the promo single, which features a breakdown with segments from

would indeed be a shame for this one to on by the wayside; it truly is a kleki id, in fact, is a better single than 'Rhythm Divine." Radio, it's in your * TRACY CHAPMAN Telling Stories (There is A Fiction In The Space Between) (3.57)

the Thunderouss 2000 remix, à la video

versions of Jennifer Lopez's recent hits. It

PUBLISHERS EMI Aoni Music/Purole Rieber, ASCAI Elektra Entertainment (album track So many wars ago. Tracy Charman won a Grammy as best new artist, and while her career has not been one that has persistently connected with the masses, her sages have continued to click with a niche audience that does not abide by too 40 trends. Her latest, from the upcoming album "Telling Stories," is an ac non/rocker that reminds us all why Chanman is one of the great storytellers of our time. As always, there are no gimmicks here just a straightforward tale of a nero does what's necessary to m life at least appear to be full and justified. This is one of those records that's hard to sell in a bottom-line-driven radio envi ment where, if it doesn't click in a spin or two, it's off the playlist. "Telling Storie may take some dedication from both label and programmers to truly make listeners

commandeered by many who have so month loss to affor

MYTOWN New That I Found You (3:56)

PRODUCER Simon Frangen WRITERS JD Martin, P. Beraud, V. Cont. Music PublishingNanessa Corsh Pub Designor, ASCA Cherry Entertainment/Universal 20006 (CD amout Joining the boy-band brigade is this tal ented quartet from Duhlin, which has alrendy stirred up hurz at Niekelodeon and in the pages of Seventeen. Yes, their sound R&B outfits out there, but top 40 radio continues to endorse the polished vibe that has practically created a revolution for the format, and this act shouldn't be written off just because it looks spick-andsnan on the CD promo cover Creatively produced with overlapping harmonies. amatic instrumentation, and vocals that sound might v and passionate, this could easily strike the fancy of youth-centered mmers. What's likely to get it in motion of course is some surrou keting from Universal to really set this ensemble apart, particularly given the uncoming presence of fellow Dubliners stlife on Arista, who could be next in the centre to break. Even if this isn't the single to launch Mytown, it certainly

proves the group has promise R ANGELS | Need To Know (3.52)

PRODUCERS John Morters and WRITERS, V Stewart, J Morters PLIRAISHER () Ye Prophet, RAM Motown Listersal 1656 (10 come The teen pop parade continues with the British-bred R Angels, who have already conquered their homeland via a weekly adventure series, which is also now show ing in Canada. Part of a new crop of teen girl groups, Motown's R Angels look to italize on their combination of pop R&R. and hin-hon. Sounding an awful lot. like Spice Giris, the group's Gina, Lian, Vonnie, and Dorothy blend their sweet har-monies against a bubbly musical bed with a nursery-rhyme chorus. The single, straight from the "Stuart Little" soundtrack, is also the lead single from the act's debut album,

NEW & NOTEWORTHY

CATATONIA Road Race 13-501

Attache 300007 (CD emms) A star attraction in the U.K., Welsh pintet Cutatowia would seem amiently exportable from the evidence of ad Rage," the marvelous bow from the U.S. release of the group's "Equal-ly Cursed And Blessed" album, Irre-



that's equal parts rock swagger and pop insouciance. And despite the oddly dim production, the song itself burs with the sort of melodic invention and sweet, sly wit often lacking on U.S. way-from yerse and chorus, bridge and face. "Road Rage" is far and away ne of the young year's best modrock singles, and with a little tending from stateside programmers, this band seems bound to grow like a

thart action, that the reviewer highly recommends because of their musical ment. NEW AND NOTEWORTHY, Highlights new a In the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send

"Where's The Party." With the appropris dose of unfront promotion, radio could ite possibly eat up this syrupy-sweet quite possibly eat up this syrupy-swee.

R&B/rop single, not to mention its B-side with a dance remix provided by Hex Hector. Move over Britney, Christina, and Jessica-there may be a cast of angels joining you in the pop-princess palace.

R & B TOTAL SING WIN COM

PRCOUCERS, Ob., Stuart Marhauman

PUBLISHERS Buildha Man Publishma/Ger Street Music. Inc./Farrous Music, ASCAF

Gee StreetV2 33587 (CD promo) When Olu debuted last summer with his first single, "Baby Can't Leave It Alone. the streets were abuzz. Not since Maxwell had such a soulful R&B singer emerged But like Mr. Max, it's taking a little time for Olu to eatch on completely and b embraced by radio. With this second sin gle, his unique mixture of soul, funk, jazz. e, its unique inccure of sour, title ad dance comes through even stro but not so much that radio will feel it's "too different." As a matter of a fact. Why" is perfect for the adult R&B format. Olu's vocal style resembles that of a '70s Bill Withers, with rich tones that comple ment his warm guitar licks. And with a choice of mixes, from the untermo Roots remix to the smoky-jazz-club sounds of the album version, everyone's tastes can be satisfied. The Roots remix even features a version with a rap that could work on malastroom madio though it len't masses ily intended for airplay there. Olu is one of those artists who already has a loyal follossing and a serious industry vibe. Let's hope it grows with "Sista Why

KIM WATERS FEATURING MELI'SA MORGAN Am I The Same Girl (Southal Strut) (3-26) WRITER, not listed

PURESHER not list Shanachie Records 1094 (CD promot You may remember this record from Barhara Acklin's 1989 years varion or from the instrumental "Soulful Strut" by Young Hot Unlimited. Here, saxophonist Kim Waters gives this remake a restty basis redo. While featured vocalist Meli'sa Morgan's voice is as true and strong as ever, there is, unfortunately, little soulful warmth to it. And if Waters had simply made his version an instrumental, he still should have put a little more soul in his strut to re-create the original's energy. The only unions take on this reinvention attempt comes from the addition of the

Waters' saxophone playing. The problem is, a record needs a lot more than just signship and a heartiful voice. It needs heart and soul to be truly loved by teners. It needs to spark emotion, wi this perceio fuile to do. It's adecuate but nothing special. Some smooth jazz and adult R&B radio stations may take to this, but don't count on much fanfare or

skillful and slways effortless sound of

COUNTRY LILA McCANN Kiss Me New (8-40) WRITERS M Soin G Bur

PUBLISHERS: Hidden Words Music Mark Spiro Music BMI: MCA Music Publishing/Gary Burt Music, ASCAP Andrew 1436 (CO ours With this lovely ballad, McCann continue

to prove she's a standout among country's current crop of teen chanteuses. A high school senior who will graduate this June and spend the next day at Fan Fair, Me Cann has been balancing life as a regular teen on the cheerleading squad with the demands of her country music career. She's been excelling at both. Part of her appeal is that she's always chosen ag appropriate material, and this sone shows a little more of her mature side. It's a tender love song about giving in to the desire for a king. In lines like "King me now Why wait until the end of the night when it's (Continued on next page)

Chapman has yet to disappoint in a world 26 www hillhoard com BILL BOARD FERRIARY 26 2000

index, Billboard, 1515 Brosowey, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nachville, Tenn. 37203. Contributors. Michael Paoletta (N.Y.)

find the magic here, but once they do, a

wide audience can't help but realize that

SPOTLIGHT



ations/18 Degrees & Rosing/S M Y, Publishing/Marks Columbia/Sony Music Soundtree 45603 ICD

The follow-up to Jessica Simpson's top matic powerhouse bathed in the sheer beauty of this young singer's wonreal-life boyfriend Nick Luchey, lead singer of 98°, on "Where You Are," a love song of a different br son tackles the subject of death here and the comfort of knowing that she's being watched over hy that missed love one. Lachey, who earns a co-writing credit for creating the bridge plays the role of angel, assuring her that he is indeed above, still tasting her kisses, wiping her tears, and show ering her with love. Whether or not the masses absorb that context, it's a autiful sentiment that will further sell Simpson's image as a hopeless, old-school romantic. This is a ballad in the classic sense, the kind that will be rerecorded by a new generation years from now. But for the present, it's a ton 40 programmers and pubbled up by all who are in love or have love and lost. The song is also featured prominently in the upcoming film "Here On Earth," which will only add to its potential exposure and meaning Columbia must have had a tough time given the bounty of notential hits on Simpson's stunning debut, "Sweet Kisses," but it's made the right decision in going with this one. A fairly steamy video featuring the pair promises all the more impact. This could well take this gifted performer all the way to the top on The Billboard Hot 100, but, at the very least, it locks Simpson in as one of the certain chart istays of 2000. An absolute

(Continued from preceding page)

awkward and shy/And there's so much at stake that we're too scared to try?," McCann captures the longing, vulnerability, and burgeoning sense of confidence conveyed in the lyric. Penned by Gary Burr and Mark Spiro, it's a solid tune, and McCann's evocative vocals bring it to life. The combination of her sweet, pretty voice and the lush production make for a great radio romance. Look for country programmers to pucker up to this one

► BLACKHAWK I Need You All The Time (2-45) PRODUCERS: Bodey Huff, BlackHews TERS P Bunch, J Price, S. Teeter PLIRE ISHERS: Pat Price Music/SMI Blackwood Arista 3194 (CD promo) This is the first single from the Arista trio's forthcoming greatest-hits package. And a recent announcement revealed that the group -consisting of Henry Paul, Dave Robbins, and Van Stephenson-

SPOTLIGHT

BOYZ II MEN So Amazing (3:57)

WRITERS C Antenno S Anter MCA 25401 (CD cons

While any number of imitators have found great and deserved success with their Boyz II Men brand of deft har-monies, there still ain't nothing like the real thing. These four gu ly redefined the sound of R&B through much of the past decade, and they are poised here to continue their fine tradition. This track from the speoming film "The Hurricane" brings to light all the variables that have made this ensemble the ultimate in its ries so drenched in emotion that you'd swear each voice was inspired by the Lord above, a passion



equaled, and a sheer beauty th makes instrumentation seem like a mere supplement. This song is truly gospel-soaked, reaching high into th homeons and allowing each individual vocal to shine through like its own musical instrument. Man, this is some good stuff. Boy hunds step saide-big 21st-century glory: R&B and top 40 stations should pop this baby in the layer after a single listen and let glory prevail. Incidentally, for fans who have missed the Boyz, be sure to appreciated 1969 "Aida" soundtrack on Rocket Records search out Elton John's sorely under stellar "Not Me," one of the most elegant songs the group has recorded.

losing a member, as Stephenson has decided to retire from touring. In the past year, he waged a successful buttle against cancer, and be has decided to stay at home with his family. He will still co-write with his BlackHawk buddies but will no longer be an active member of the group. This single, a solid uptempo number with a sing-along chorus, is perfect for country radio. Lyrically, the song is pretty lightweight, but it makes up for that in strong burmonies and buoyant production. It's a lively-sounding record that should catch programmers' interest.

* ERIC HEATHERLY Flowers On The Wal

PRODUCER Keth Sterall WRITER: L. Dewitt PUBLISHER WAITIOWN Music, BMI Mercury 02022 (CD provo)
Mercury pewcomer Eric Heatherly makes ance with a terrific cover of the Statler Brothers classic "Flowers On The Wall." The song was penned by the late Lew Dewitt, an original member of the legendary foursome, and it became the ap's breakthrough single way back in from Heatherly a 25 year old Chattanooga, Tenn., native who scored his record deal making noise at Nashville's famed Tootsie's Orchid Lounge, One listen and it's easy to see why he attracted ercords of late-night Nashville music lovers. His voice possesses a certain air of drama, and he infuses this classic lyric with a haurting sense of loneliness, mixed

SPOTLIGHT



RYUICHI SAKAMOTO Energy Flow (4.34) LICER R Sakamoto

Sony Classical 89079 (album track) RYUICHI SAKAMOTO/DAVIO SYLVIAN For bidden Colours (4-42)

PRODUCER: R. Sakamoto PUBLISHERS: Yere Mosic Publishme. MASRAC

Sony Classical 60780 (album

Polymath composer/performer artists who crosses boundaries of geography (East and West) and genre (art pop, dance tracks, film scores, and contemporary classical) with integrity intact. Tied to a TV ad last year, his solo piano piece "Energy Flow became the biggest hit instrument single ever in Japan, For the U.S., the wistful song without words intr Sakamote's "BTTB" (back to the basics) album of sparsely lyrical key board works. "BTTB" is joined in th Sakamoto album, "Cinemage," a collection of his most famous film themes recorded live with orchestra. The focus track from "Cinemage" is the emotive "Forbidden Colours" (the theme song to the 1983 film "Merry Christmas, Mr. Lawrence"), with yrics and vocals by avant-pop artisan Colours" and "Energy Flow" are ability to meld interrelated influ--French modernism and Asian folk music, American minimalism and international pop-inte an engaging, individual sound. And it's a sound that rings of the future.

with defiant pride. The production has a retro, rockabilly sensibility that both pays homage to the song's roots and gives it a hip, edgy quality that brings it into the nnium. This is an outstanding debut that should whet appetites for the April 4 release of Heatherly's Mercury debut album, "Swimming In Champagne."

A C PRETENDERS From The Heart Down (3:31)

WRITERS-C Hunds, III Steleberg, T. Kelly Society (U.N.) - EMI Music Publishing Ltd./Clive Ranks Jers Aware/Tom Kelly Songs, ASCAP Namer Bros. 100077 (CD report) In recent times, the Pretenders have expanded their reportoire to include ballads that don't compromise their credib ty. Take, for example, the indelible "Stand By Me." The third single from their sadly overlooked album "IViva El Amor!" is indeed a sensitive moment, written by Chrissie Hynde with longtime pop m stres Billy Steinberg and Tom Kelly. It reflects upon the love that one gives with a wish that it be returned, even in troubled times. Instrumentation is strictly acoustic here, low-key and mellifluous as a dawning day. This lovely track, straightforward and simple, could strike a chord at triple-A or modern adult stations looking for a little

PRINT

THE BLUES: In Images And Interviews 142 pages: \$17.95

Published 25 years ago to critical acclaim. "The Blues" stands up today as a historical document albeit a slender one

Writer Anthony Connor and the late photographer Robert Neff talked with and photographed a number of blues artists, ranging from the legends to the unknowns, and presented their findings in straightforward, unvarnished form-just pictures, quotes, and a few song lyries. No attempt was made to

oral history of the blues or even of blues artists themselves; the ountes are loosely organized by subject matter. Thus, the book opens

make this a

comprehensive

with Brownie McGhee describing his definition of the blues; this ANTHONY CONNOR " ROBERT NEFF is followed by John Hooker's theory of the blues,

then the words to B.B. King's "Why I Sing The Blues." King himself was not interviewed for the book, although he was photographed, Likewise, Lightnin' Hopkins is represented only by a song and a picture. Obviously, this is not a schol-

arly work. It does function within its own parameters as a record of some of the musicians. Subjects discussed range from songwriting, treatment by the police, and leaving the South to married life, the nature of audiences, and self-defense. Here's Bo Diddley: "I was married to a mean broad once. I woke up one

night and that chick was sitting up in the bed looking at me, picking her fingernails with a brand new switchblade. Four thirty in the morning . knowed why she was watching

me: She was trying to figure out where to start cutting The photographs are largely aremarkable, especially those of performances. Where the photography shines is in the completely candid nature of some of the images of the ortists

In the section where the artists discuss drugs and alcohol, Big Mama Thornton lolls

playfully on a New York hotel room bed, with her two bottles of Old Grand Dad within easy reach on the night stand. "I don't use dope, says Thornton in the accompanying text.
"I just stick with my Old Grandaddy. 100 proof, and my moonshine corn liquor.

Weeds, pills. needles-I don't need nothing like that jive to get out on the stage and sing.

The book, then, exists as a time cansule of nersonal blues memories by artists whose lives and careers spanned the first three quarters of the 20th century. Johnny Shines, for example, traveled with the legendary Robert Johnson, His lasting memories of those days are o playing hard, drinking hard, and fighting hard, Finally, of Johnson, he offers this statement. obvious but no less eloquent for it: "Robert was just born to sing and play the blues.

CHET FLIPPO

son not to entertain listeners with the

Chrissie Hynde. Worth a reaction spin, at ROCK TRACKS ► CHEVELLE Point #1 (3.56)

timeless vocals of the incomparable

PRODUCER out listed WRITERS-Chevelle

PUBLISHERS Lowther Publishing Source Songs, ASCAP Squiet Entertainment (CD pornot Chops-busting Chevelle follows its formi-dable "Min" with an equally rock-solid track that will have grinding-quitar fans meking their heads back and forth with glee. The title track to the band's debut album opens with a blast of grimacing guiters then dissolves into a downright next. ic sentiment: "It seems I've gained the world, but I have nothing/To keep tabs upon this loss isn't wasted time/Face opportunities to recognize, now we have

the time/Rebuke, don't choke on this twisted dream." From there, an increasingly frenzied vocal follows, again with the citous guitars, and eventually spills into a frustration so intense that listeners will be left drained and wounded by the song's final riff. This band is quickly proving its mettle-and metal-with meaningful lyrics backed by the kind of flery intensity that ignites the emotions of you males looking for an outlet that isn't found in today's pop maste, the highbrow intel-lectual sensibilities of groups like Live, or the gimmickry that defines bands like Limp Bizkit or Kid Rock. Credible, force ful, and pleading, "Point #1" signals the uprising of a new breed of rock, with lyrics that mean something and some meat behind the hook. This biting track should have no problem accelerating this brotherly trio-Pete, Sam, and Joe Loefflerfurther into the spotlight, Contact: Squint Entertainment, 310-545-4032.

BOOKS: Send more copies of books pertaining to artists or the music industry to Bradley Bambarger, Billboard, 1515 Broadway, New York, N.Y. 10036

Tony Toni Toné's Wiggins 'Eyes' His Solo Oebut On Motown

NEW YORK-Dwayne Wiggins, one-third of seminal R&B trio Tony Toni Toné, is the first to admit that he never used to consider himself a particularly political person. I was always that cat who went from the house to the studio and

never paid too much attention to anything else," he says, However, "Strange Fruit"-the first single from his March 28 debut Motown album "Eyes Never Lie"-is unquestionably political. Borrowing

from the harrowing Billie Holiday song of the same name, the Wiggins track deals head-on with racism. The song was inspired by an unfortunate turn of events in Wiggins' life in March 1999 that currently has him suing the Oakland County (Calif.) Police Department for civil rights violation. The suit,

Wiggins vs. the city of Oakland, was filed in Federal District Court in San Francisco Ironically, the same incident led to

the singer/songwriter/musician landing his first solo deal. "I was happily sitting in my car drinking a bottle of

Evian water," recalls Wiggins. "I guess I must have fit some type of profile, because the next thing I knew. my door was opened and a cop was choking me. It lasted about a minute.

"I thought I was being car-jacked because I didn't believe he was a cop," Wiggins continues, "Then I guess he recognized me and saw a young lady was sitting there [who happened to be a journalist]. He started apologizing, saying he thought I was swallowing som drugs. If you think about it, it could have turned into a different situa-

A complaint was brought by Wiggins to a citizen's review board, which held a hearing on the matter in summer 1999 and ruled in Wiggins' favor. Wiggins followed up with his civil suit.

Deeply shaken and determined to bring his experience to light, Wiggins wrote his jazzy hip-hop/R&B lead single, which he planned to pro-mote independently. It was during a trip to Tavis Smiley's "BET Tonight" show that Wiggins met Motown president/CEO Kedar Massenburg who expressed his interest in signing Wiggins as a solo artist.

Just as Tony Toni Toné (whose embers include Wiggins' younger brother Raphael Saadiq and cousin Tim Christian, the latter of whom is featured on this album) was noted for its distinct, often tongue-in-cheek musical approach, Wiggins makes it clear he hasn't lost his sense of humor. That's particularly evident on his remake of Frank Sinatra's "Fly

"R&B Singer."
"'Flv Me To The Moon' is just me trippin'," says Wiggins, "It's a good way to start the album, because it says, 'Expect the unexpected.' There are a lot of different sides to me. I'm not just your average R&B singer.

Indeed, the mix of music on "Eves Nover Lie" shifts between funk him. hop, folk, jazz, and vintage R&B. Hootie & the Blowfish's Darius Rucker is featured on the Graham Central Station remake of "Hair, retitled "Music Is Power," while sax man Najee blows on the jazz reading of "Strange Fruit." And Carlos Santana contributes his talente as co-

writer on "Move With Me." While with Tony Toni Toné, Wiggins was often featured on such classic soul ballads as "Whatever You Want." He maintains that crooner persona on the new album's traditionally crafted tracks "Let's Make A Baby" and "Don't Sleep." which profit from string arrange-

ments by Claire Fisher (best known for his work with The Artist Formerly Known As

"Those songs get to the essence of what I'm about," says Wiggins. "I wrote 'Let's Make A Baby' with [comedian] Jamie Foxx, who can really blow and play the keys. It was more funky originally, then I took it to that Curtis

Mayfield vibe. Outside of his Tonies work, Wiggins has been establishing himself as a freelance songwriter and producer, working most famously with Columbia's Destiny's Child. With the release of his solo album and his brother's status as a fellow solo Motown artist and member of new alternative R&B trio Lucy Pearl with Dawn Robinson and Ali Shaheed Muhammad), the ongoing question is, Does this signal the end

of Tony Toni Toné? 'Man, don't believe all the hype. Wiggins responds. "We're cool. It's all about the music. We'll do another album. We've talked about it."

"People get confused with the Tonies' makeup," says Motown's Massenburg, "It's not just Raphael. It's Raphael, Tim, and Dwayne. Dwayne's not a powerful singer in the conventional sense, he's a stylist who has personality in his music. He's a true artist in every sense of the word and has a vision. That was crucial to me signing him. What I did with D'Angelo or Erykah Badu, the Tonies were pioneering that with 'Sons Of Soul

"We want to break him through colleges and people seeing him live, adds Massenburg. "Even before anything's released, we already have him out on Motown's [11-market1 hlack college tour.

ing "Eyes Never Lie" to shift heavy units early but rather to sell over a long-term basis as word spreads, A four-song CD sampler sent out in September 1999 kicked off the promotional campaign, followed by a postcard mailing featuring a guitar covered in Levi's leans and an incense stick, a Wiggins trademark.

"Now we're shipping vinyl to mix shows, colleges, and clubs. Then we'll go for print ads in major publications once we've saturated the underground, which will coincide with his tour and branch visits," Massenburg

Additionally, Wiggins-who is published, managed, and booked by Grass Roots Entertainment (Warn er/Chappell/ASCAP)-has shot an edgy video for "Strange Fruit" that harks back to the civil rights movement. The noncommercial single was sent to radio Jan 17

"There's always been a lot of interest in Tony Toni Toné," coneurs Violet Brown, the Wherehouse chain's director of urban music and marketing. "Raphael Saadiq's various projects have kept people interested, and now I'm sure Dwayne's album

"Dwayne Wiggins is coming from an R&B supergroup," adds Gerald Harrison, music director at WGZB Louisville, Ky. "Now that he's surrounded himself with people like career will continue to flourish

"The whole concept of this record is [that] Dwayne's not your average R&B singer," adds Massenburg. "Why? Because most of those guys aren't guitarists and aren't prolific in their writing and production. Dwayne is a career artist, and that's what Motown is about."

NAACP Hands Out Musical Image Awards To Eve, McKnight, Houston, Jones, Others

MAGE-BUILDING: Congrats to all who received NAACP Image Awards during the Feb. 12 taping of the 31st annual festivities. The telecast airs at 8 p.m. EST April 8 on Fox. As we honor our own, though, I have but one simple wish: How about the powers that be taking the show live next year?

That aside, the musical winners' circle included Eve outstanding new artist), Brian McKnight (outstanding male artist). Whitney Houston (outstanding fema artist). Destiny's Child (outstanding due or group). Will Smith (outstanding rap artist), Quincy Jones (outstanding jazz artist), Vickie Winans (outstanding gospel artist/traditional), and Yolanda Adams (outstanding gospel artist/contemporary). Additional awards went to

Wild Wild West" (outstanding music video), Eric Benét's "Spend My Life With You" (outstanding song), and the soundtrack to "The Best Man" (outstanding album). Props also to legend Smokey Robinson, who was inducted into the Image Awards Hall of Fame

Speaking of honor rolls: On Tuesday (22)-Grammy eve-six new inductees will be sworn into the Blues Hall of Fame in Washington, D.C. The 2000 roster includes "Mississippi" Fred McDowell's "Mississippi Delta Blues" (album), the Z.Z. Hillrecorded/George Jackson-penned "Down Home Blues" (single), author Samuel Charters' "Country Blues" (literature), Stevie Ray Vaughan and Johnny Otis (performers), and agent/manager/producer/promoter Dick Waterman (nonperformers).

NEW CHARTS MANAGER: On Feb. 28, Billboard and Airplay Monitor welcome new R&B/hip-hop charts manager Stephanie Lopez. Her background includes stints as national director of promotions and marketing for R&B and adult R&B at EMI and A&M; over the last year she consulted for various labels, among them Hollywood Records.

NDUSTRY BRIEFS: Motown says a new Stevie Wonder album is coming in Sentember this will be his first set of all-original material since 1995's "Conversation Peace" . . . Pioneering hip-hop trio De La Soul ("Me Myself And I") is currently in production on its first studio album since 1996's "Stakes Is High." The upcoming "Art Official Intelligence" will feature guests the Beastie Boys, Redman, Busta Rhymes, and Chaka Khan. Also, best wishes to De La Soul front man and new father Posdnous on the birth of son Kasai . . . Rhino

weighs in April 25 with three new volumes in its Smooth Grooves" series, Volumes 1-3 of "Smooth Grooves: Smooth Jazz" showcases such contemporary jazz practitioners as Dexter Wansel, Lee Ritenour, and Stanley Jordan . . . Mary J. Blige, Faith Evans, and Carl Thomas are set to perform at the Christopher Wallace (aka the Notorious B.I.G.) Foundation's second annual benefit dinner. The March 28 affair, staged at Pier 60 at Manhattan's Chelsea Piers, will honor the principals of the FUBU clothing line.

By THE BOOK: Producer/songwriter Kashif's Brooklyn Boy Books and Entertainment bows two new Feb-

ruary products. Software program "Home Studio Organizer" covers just what its title implies, while the tongue-in-cheek "I'll Do It

by Gail Mitchell

The

Rhythm

and the

My Damn Self"-written by Kevin Harewood-outlines everything aspirants should know about starting an independent label . . . Coming April 8 is author Ronin Ro's "Street Sweeper," the first book in [S] Affiliated's series

of hip-hop-inspired fiction—and part of its campaign to foster literacy. Founded by actor Wesley Snipes and publisher/president Marc Gerald, [S] Affiliated has teamed with Def Jam Records to develop a soundtrack CD to each new book (released every other month) and coordinate with clothing line PNB Nation for sales support and various cross-promotions . . . The "Top R&B Singles 1942-1999" are chronicled in the fourth edition of Joel Whitburn's ongoing series detailing Billboard's R&B singles chart history.

TUBE TIME: Rhino and Don Cornelius Productions are the forces behind VH1's "Soul Train: The Dance Years," based on Rhino's four-CD series of the same name, zeroing in on the years 1976-79. The half-hour special airs Feb. 19-March 5 with vintage performance footage of Marvin Gave, Barry White, the Trammps, and others . . . Sweet Honey In The Rock and composer James Horner have partnered on the soundtrack to "Freedom Song," an original TNT movie starring Danny Glover. Exploring the impact of the civil rights move-ment on a small Mississippi town, the film premieres Feb. Sony Classical released the soundtrack Feb. 15.

CELEBRATING CURTIS: A memorial tribute for R&B pioneer Curtis Mayfield is being held Tuesday (22) at First A.M.E. Church of Los Angeles, located at 2270 S. Harvard Blvd. The service starts at noon.

Hot Rap Singles.

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Norman Connors Is Back For 'Eternity'

1st Set In 4 Yrs., Released By Right Stuff & Artist's Starship

BY GAIL MITCHELL

LOS ANGELES—For Norman Comnors fans, the four-year wait between albums must have seemed like an eternity. Now "Eternity" arrives March 28—in the form of a new Connors album that also launches the producer/drummer/ songwriter's Starship Records, a joint venture with the Right Stuff/EMI

The pregnitor of such jazz-Infused R&B hits as "Once I've Been There" and "You Are My Starship," Connors began recording in 1972 and notched his first top 10 single, "Valentine Lowe," on the 1975 Baddah album "Startuda Night Special." After stints on Arista and Capitol, the Thiladelphia-bred musician signed with MoJazz, releasing "Exap Living" in 1996.

Noted for bringing to the forfront such artists as the late Plats. Hyman ("my favorite vocalist for life"), Michael Henderson, Jenes Lenderson, Lenderson, Carn, Dee Dee Bridgewater, and Carn, Dee Dee Bridgewater, and Norman Brown, Connors continues that tradition on "Eternity," which he produced. Never artists it mice around include vocalists Denies Steward and Donald Tavie—the latter of whom is also Connors' engineer.

Meanwhile, the "Eternity" guest list reads like an R&B/jazz Who's Who. In addition to Carn, Henderson, and Brown, artists on board include Peabo Bryson, Gerald Albright, Angela Bofill, Gary Bartz, Bobby Lyle, Lisa Fischer, Ray Parker Jr., Paul Jackson, Onaje Allan Gumbs, and Marion Meadows.

"I call the musicians and artists I work with the Starship family, work with the Starship family, on Connors. "So this album was a mater of getting together with great people and putting them together with new people and new sounds. My favorite songs are classics now, so the title 'Eternity' came to mind. I wanted to do another record that's going to be out here forever. I call the old and the new, and it came out beautifulis."

Featuring the Starship Orchestra, the 14-track "Eternity" offers a cohesive mix of originals and R&B classics.

Among the noteworthy tracks are the Albright-written "50 Hard To Say Goodbye," a cover of the Delfoniest top five 1970 R&B hit "Didnt Ifflow Your Mind This Time?" with Fischer (a 1991 Grammy winner for "How Can I Ease The Pain"), "Cobra" featuring Norman Brown, a remake of Connors' own "You Are

FOR THE RECORD

MCA recording artist Common, the subject of a story in the Feb. 19 issue, is managed by Derek Dudley of New York and booked by Cara Lewis of the William Morris Agency.



CONNORS

My Starship" featuring Peabo Bryson in the Michael Henderson role, covers of Toni Braxton's "You're Makin' Me High" and Donny Hathaway's "We're Still Friends," and "K.C.," co-written by Connors' 25-year-old son, Kwasi.

'I call the musicians and artists I work with the Starship family'

- NORMAN CONNORS -

Recalling the recording sessions for the album, Connors asys, "I'm so elated over Lisa Fisher, she did 70Å- in I'll most east. That first tape was it. And I always wanted to do 'Starstyl' again, and Peabo did a great job. As for my son, he's a hip-hop producer who thought he'd never get a chance to record with me. But he came up with something, and I put a melody on It.

Tom Cartwright, VP of product development for the Right Stuff, says the label is planning to take full advantage of Connors' musical reputation. "We're really banking on his name, going for both urban adult and smooth jazz radio."

This two-pronged approach will promote the commercial single "Bid-n't I" (to be released Feb. 29) at adult R&B stations, while the smooth jazc campaign will focus on the cut "River Of Love." Additional promotional plans include spring/summer domestic and international tours (Connors did and 50 ctoperts last year), as well as a Web site present.

Cartwright, who says videos are being discussed for phase two of the campaign, notes the label is already receiving "a nice reaction from

Jeff Stoltz, the Wherehouse chain's senior jazz buyer, is among that contingent. "Norman Connors has been a core smooth and urban jazz artist. We've always done well with him, so I don't see any reason why this shouldn't be a big album. We have high expectations.

For his part, the self-managed Connors—whose music is published through BMI—is auxious to build on his long-term dream, Starship Records. Notes Cartwright, "While we have expertise in catalog, marketing, sales, and distribution, Norman has a lot more expertise in other areas, including radio,"

Connors, whose Starship partner is Josh Nordan, says the label is preparing to sign keyboardist Bobby Lyle. "I would say our label is focused on urban adult contemporary and jazz. But who knows? In the future it might even go a little rap."

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.



Stone Soul. Arista songstress Angle Stone recently performed a selection from her acclaimed "Black Diamond" album on "The Jenny Jones Show." Shown, from left, are Jones and Stone.

BILLBOARD FEBRUARY 25, 2000

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Billboard. TOP R&B/HIP-HOP ALBUMS.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

						(47)	50	57	13	YOUNGBLOODZ LAFACE 26054*WARSTA (10 9606-98) AGAINST DA GRAIN	21
			8.		₹ 6	(48)	51	52	11	ROME JTJ 7442/GROUND LEVEL (11 50/17 90) ROME 2000 THANK YOU	48
MEEX	AST	W 09	WAS	ARTIST TITLE	XE SE	49	47	43	65	WHITNEY HOUSTON ▲* ARISTA [9037*(119817.98) MY LOVE IS YOUR LOVE	1
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			1	No. 1	1	51	48	47	34	MISSY "MISDEMEANOR" ELLIOTT ▲ THE EQUI WHO EASTWEST RESIZENEED ILL SOLT SIL. DA REAL WORLD	1.1
1	1	1	4	D'ANGELO CHEESA SOUND 484/99*4/9909*11 49:17 581 3 weeks at No. VOODOO	1	52	40	35	6	SOUNDTRACK WARHER SUNSET/ATLANTIC 83272*/4G (10 98/17 98) ANY GIVEN SUNDAY	1
				GREATEST GAINER	1	(53)	61	48	7	TRIN-I-TEE 5:7 8-RITE 450359/INTERSCOPE (11 96-17 98 1 SPIRITUAL LOVE	4
3	65	-	2	GHOSTFACE KILLAH WU TANGRAFOR SAMP GAGGEFERCI GREGOTT PRO SUPREME CLIENTELE	2	54	49	44	13	KURUPT ANTIN 2001 NATTEMS (10 96/26 98) THA STREETZ IZ A MUTHA	
3	2	3	13	DR. DRE ▲ A FEMANI 4904864WITERSCOPE (12 9818 98) DR. DRE 2001	1	(55)	N	EW≯	1	JEFFREY OSBORNE WINDHAM HILL 82170 (10 98/16 98) THAT'S FOR SURE	5
4	6	8	11	SISQO & DRAGON DEF SOUL \$46816*10.MG (11 9817 98) UNLEASH THE DRAGON	2	56	52	51	42	ERIC BENET ● WARNER BROS 47072 (10 98/16 98) A DAY IN THE LIFE	
5	4	4	9	DMX ▲ RUST RYDERSCEF JAM 546933**RDJMG 112.58(18.58)AND THEN THERE WAS X	1	(37)	57	53	37	JENNIFER LOPEZ ▲ WORK 69351/EPIC (3196/EQ/17/98) ON THE 6	1
8	7	6	4	JAGGED EDGE SO SO DEFICOLUMBIA 69862/CRG 10.59 EQ/17 580 J.E. HEARTBREAK	1	58	43	23	4	THE MADD RAPPER CHAZY CATCOLLABA 69832*CRG (30:98 EQ 16:98) TELL EM WHY U MADD	1
7	3	2	3	THE LOX MUST INTERIS 490599*/INTERSCOPE (12 98/18 98) WE ARE THE STREETS	2	(59)	59	50	13	WILL SMITH ▲ COLUMBIA 699851/CRG 11 98 EQ: 7 981 WILLENNIUM	1.8
8	8	7	7	JAY.ZA VOL. 3 LIFE AND TIMES OF S. CARTER	1	60	54	49	18	MOS DEF ● RAWRUS 501411 FFFCRITY (1.0 98.16 50) BLACK ON BOTH SIDES	
_	-	-	-	Proceedings and additional processing	-	81	56	45	13	MINT CONDITION ELEKTRA 62353/EEQ (10 98/17 98) LIFE'S AQUARIUM	7
9	5	-	2	SNOOP DOGG & THA EASTSIDAZ DIGG HOUSE WHITE THE BUSINESS SNOOP DOGG PRESENTS THA EASTSIDAZ	5	(62)	66	54	16	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98) THE GAME	
10	9	9	9	SOUNDTRACK PRIORITY 23123*111 98.77 54. NEXT FRIDAY	5	83	58	58	40	SNOOP DOGG ▲ NO LIMIT 50052*(FRICRITY (11 98/17 58) NO LIMIT TOP DOGG	
11	10	5	3	GUY MCA 112054 (11:98/17:98) III	5	(64)	85	97	3	VARIOUS ARTISTS MC BREED PRESENTS THE THUGZ: VOL. 1	6
12	11	10	8	2PAC + OUTLAWZ ▲ AMARIJERTH ROW MONISHMITIRECOPE (12 98/18 98) STILL I RISE	2	85	64	59	43	B.G. • CASH MONEY 1532955 UNIVERSAL (1) 9817.98) CHOPPER CITY IN THE GHETTO	1 3
13	12	13	20	ANGIE STONE ● ARISTA 19092 (10.98) 16.98) IIII BLACK DIAMOND	9	-	-	_	_	VARIOUS ARTISTS THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	+
14	13	12	9	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12 98/18 98) THA G-CODE	1	88	55	46	11	THE SOURCE PRESENTS HIP-HOP HITS - VOLUME 3	25
	_	_		HOT SHOT DEBUT		67	67	65	47	SILK & ELEKTRA 62234/EEG (10 9616 98) TONIGHT	8
(15)	NE	w	1	DRAMA TIGHT IN LIFE ATLANTIC \$33061-AG-10 54016 981 CAUSIN' DRAMA	15	68	53	62	14	E-40 CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	,
18	15	14	23	DESTINY'S CHILD A COLUMBIA 69870*-090 (1) 99 EQ 17 991 THE WRITINGS ON THE WALL	2	(69)	82		9	KABAAL STREET PRIDEPRINTE 1427090/07/40 (10 9816 98) WALKING 1/2 DEAD	4
17	18	17	25	MARY J. BLIGE & MCA 111929* (11.96/17.98) MARY	1	70	69	60	15	MASTER P NO LIMIT NOSSY-PRICE TY 12-5 17-50	-
-			-		-	71	71	61	14	CHEF RAEKWON ● LOUD COLUMBIA SABAN-CRG 121 DR EG 17 DR 1	2
18	16	15	22	RUPE KEDERS 4904519 INTERSCOPE (1) 98/17 980	1	72	63	-	2	YUNGSTAR STRAIGHT PROFIT 635446PC (1) 98 EQ16 98 BB THROWED YOUNG PLAYA	6
19	14	11	3	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE WINGS 1811 LOUG (1) 1911 7911	11	73	62	64	20	SOLE ORGANNORIS 450 18/NTERSCOPE (10 98/16/38) SIM SKIN DEEP	2
20)	21	19	21	BRIAN MCKNIGHT ▲ " NOTOWN ISSPERSMENTERSAL TIC BE LEGIS BACK AT ONE	2	74	74	70	47	LIL' TROY ▲ SOT SOMEDIAL ISSUES AND THE SOUTH SOUTH	- 6
21	17		2	YDUNG BLEED PROBITY 50010* (1D 96.16.90) MY OWN	17	75	68	86	13	JOHNNIE TAYLOR MILACO 7499 (10 98/15 98) GOTTA GET THE GROOVE BACK	6
22	19	16	11	THE NOTORIOUS B.I.G. ▲ BAD BDY 73023*ANISTA (1) 98/17 980 BORN AGAIN	1	76	60	56	14		1
**		10	- 11	PACESETTER -	·	70	75	74	61	↑ ● NPG 14624*NPISSA [1] 98/17 981 RAVE UN2 THE JOY FANTASTIC DMX ▲ 1889 P089889*J# \$38649*QARG [1] 98/17 99 RESH 0F MY FLESH 8L000 OF MY 8L000	1
23)	44	41	10	KELIS VIIGON A7911*(1) 99/16 90/28	23		-	_			+
(24)	31	30	29	MACY GRAY ● EPIC 69450* 121 S8 EQ15 S81 IIII ON HOW LIFE IS	24	TB	90	71	10	NACES DEVENTAGE THE METERS AND THE PROPERTY OF THE PERSONNEL PROPERTY	63
					1	79	76	177	91	DMX ▲' RUFF RYDERS DEF JAM 558227*/DJMG (11 98/17 98) IT'S DARK AND HELL IS HOT	1
25	20	18	15	LIL' WAYNE ▲ CASH MONEY 15/3919/UNIVERSAL (1) 98/17 980 THA BLOCK IS HOT	2	80	80	73	51	TLC AT LARACE CHOSEN ARISTA LORD 7 GH FANMAIL	1
26		20	18	SOUNDTRACK ● COLUMBIA 69924CRG (11.98 EQ:17.98) THE BEST MAN		81	72	67	43	CASE ● 06F SOUL \$386711(DJMS (10.69)16 98) PERSONAL CONVERSATION	5
27)	27	33	29	HOT BOYS ▲ CASH MONEY 153254 UNIVERSAL (11 98/17 98) GUERRILLA WARFARE	1	82	79	68	4	OUTSIDAZ RUFFLIFE 60000-RUFF LIFE IS 98/7 90: 585 NIGHT LIFE (EP)	8
28	23	21	67	JUVENILE ▲* CASH MONEY 153362/UNIVERSAL (11 98/17 98) 400 DEGREEZ	2	83	73	78	66	R. KELLY ▲* JNE 43625*139 98/24 98) R.	1
29	24	26	38	DAVE HOLLISTER DEF SQUADDREAMWORKS ASSOCIATIVITERSCOPE DID 98/16/90 GHETTO HYMNS	5	84	84	75	38	JA RULE & MURDER INCUDER JAM 5389201/03/MG (11 90/17 98) W VENNI VETTI VECCI	1
30	26	25	18	DONELL JONES ◆ INTOLOHABLISTATICE PLONG ARISTA I 10 981/4 Mile. WHERE I WANNA BE	6	(85)	95	95	6	MEL WAITERS WALDONY 2825 MALACO (9 96/15 96) MATERIAL THINGS	85
31)	32	31	21	METHOD MAN/REDMAN ▲ DEF JAM 546609*10.04G (11 90:18 98) BLACKOUT!	1	86	88	79	29	BARRY WHITE • PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16:98) STAYING POWER	13
(32)	39	40	24	SOUNDTRACK ● JNE 41686* (11.58/17.58) THE WOOD	2	87	81	84	68	DRU HILL A DU SQUL 52454270 MG (10 99) 17 SR) ENTER THE DRU	2
33	25	22	8	GOODIE MOB. ● LAFACE 26064*(ARISTA (10.96/16.91) WORLD PARTY	8	88	70	83	6	BLACK INDIAN WOMEN CONCRY 1099 (10 9916 99) THE GET EM PSYCHED! — THE ALBUM	5
34	28	21	10	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/DJAIG (11 98/27 98) THE TUNNEL	3	89	78	41	58	2FAC ▲* AMARIJODATH ROW 490301*INTERSCOPE (19 98/24 98) GREATEST HITS	1 2
35	36	36	89	GINUWINE ▲ 550 MUSIC 4950(1*EPIC (11.95 EQ17:95) 100% GINUWINE	2	50	77	80	77	LAURYN HILL A' THE MISEDUCATION OF LAURYN HILL	1.
58	28	-	2	TINA TURNER VIRGIN 23130 (12 99/17 98) TWENTY FOUR SEVEN	29	_	-		-		++
37	36	28	36	NAS ▲ COLUMBIA GRISOPICRG (L1 98 EQ17 98) NASTRADAMUS	2	92	89	82	72	KIRK FRANKLIN ● sosto contrac escritamitaiscore ata senti sus THE NU NATION PROJECT	1
16	35	29	11	Q-TIP ◆ ATISTA 2001 14619*MRSTA (11 98/17 98) AMPLIFIED	1	92	86	63	22	OL' DIRTY BASTARD ◆ ELEXTRA 62414*/EEG (1) 98/17,580 N***A PLEASE	2
89	86	37	36	BOB MARLEY TUFF GONG/SLAND 54640H/SD/MG (13:9017-90) CHANT DOWN BABYLON	21	(93)	89	52	21	YOLANDA ADAMS (LIXTIA GRUNEIS CID 16/16/16/18) MOUNTAIN HIGHVALLEY LOW	50
40	37	37	37	BLAQUE ● TRACK MACTERS COLLANDA ANDRECERC 131.08 (Q.17.08) BLAQUE	23	98	63	66	26	PUFF DADDY ▲ ING BOT 73033*IAHISTA (11.9617.98) FOREVER	+ 1
41	35	24	15	MARIAH CAREY ▲* COLUMBIA 63800P/CRG (11 98 EQ/17.98) RAINBOW	2	95	92	72	21	MOBB DEEP ▲ LOURICOLUNIUM 63715°/CRG (11 98 CQ/17 SE) MURDA MUZIK	2
42	36	34	14	MONTELL JORDAN DEF SOUL 5/6714/DJMG (11.90)7/98) GET IT ONTONITE	1	98	94	89	43	VARIOUS ARTISTS ▲ RUFF RYDERS: RYDE OR DIE VOL. 1	1
43	41	34	51	EMINEM ▲* WELLIAFTERMATH 490287*/WHTERSCOPE (1) 196/17 981 THE SLIM SHADY LP	1	97	36	88	66	112 ▲ BAD HOY 73021 NAHSTA (10 9816 98) ROOM 112	6
(44)	45	55	89	BRENT JONES AND T.P. MOBB. BRENT JONES AND T.P. MOBB.	37	58	92	-	2	VARIOUS ARTISTS THE ROW STUFF 20022/COVITOL (100 90 16 90) THE GREATEST SLOW JAMS	9
-	_			HOLY ROLLER TOLL MICE (1) MICE AND BEE	19	(99)	341	EW▶	1	THE WRECKSHOP FAMILY THA DURDY 3RD (SOUNDTRACK)	99
45	41	36	21		19		98	50	3		69
46	46	42	16	KEVON EDMONDS 80A 67704 (10 96/16 80) 24/7	15	100	35	196	3	PROJECT PLAYAZ NO CHEDA 2823/MANUCCK (10.9816-98) EM TIL WE DIE	1 69

Obbass the part of
BY GAIL MITCHELL
LOS ANGELES—Washington, D.C.,
native Sy Smith imitially came to Los
Angeles in 1967 to make her mark as
a songwriter. Now just three years
later, the background singer is preparing for the April 4 release of her fixed
solo album, "psykosoul," on Hollywood

Records.
Smith, a former member of a local
D.C. female band, is no stranger to the
public eye—or ear. She's made recurring appearances on the "Ally McBeal"
TV series, singing background for art-

ist Vonda Shepard. Smith also landed a national Gap commercial. In the meantime, her backing vocals have provided support for such artists as somethin' For The People (SFP), Ginuwine, and current Grammy nominess Brandy, Eric Benét, Macy Gray, and Whitney Houston.

With production support from SFP's Sauce, Ali Shaheed Muhammad (A Tribe Called Quest), Budda (Ge Cube), and Madukwu Chinwah (Erykah Badu), among others, Smith wrote or co-wrote all 12 tracks and co-produced Calling her alternative-spiced R&B set "lyrically liberal," Smith says the title reflects personal experiences, "but I don't want to

stitle reflects personal experiences,
"but I don't want to
call it a bio because
people will think
I'm crazy, It's supposed to be kind of
funny, but there are
some serious parts.

I just like to play

voice, going to different places from R&B to juzz to rock and classical." The first single, "Gladly," was released last November; the second single, "Good N Strong," tentatively hits March 21. The album track closest to Smith's heart, though, is the ballad "Stop Askin," because "I wrote it from

a really true place."

Marketing of the Smith project—
under the direction of Hollywood's cosenior VP/GMs of urban music Byron
Phillips and Michael Traylor—got
under way in July 1999 with the dis-

tribution of sampler CDs at the Essence music festival. From there the label's grass-roots efforts have included postcards, filers, and E-cards. Playing off Smith's Gap connection, the label has also tied in with major retailers who service the Gap, Banana Republic, and other fashion venues.

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In addition to doing several earlier promotional gigs, Smith—managed by Kobi Wu, with whom she's formed production company Psyko! Inc.—wraps a tour with Macy Gray at the end of February.

OUR HIGHEST HONORS TO TWO LIVING LEGENDS & TWO MORE IN THE MAHING!



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SHEMAR MOORE

ISA "LEFT EYE" LOPES

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COMPILED FROM A MATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

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2	3	3	22	GET IT ON TONITE + MONTELL JORDAN	3	51	50	38	19	THA BLOCK IS HOT ★ M. M. PRESH ILL "MAYNE, LUTE'N, E.S. G. M. FIESH ILL "WAYNE FEATURING JUVENILE & B.G. ID OASH MOMEY 15556 (SMITTESH)	21
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5	5	5	21	BM CORF & CASEY & CASEY & M COX	3	55	55	61	5	RESURRECTION (PAPER, PAPER) BONE THUGS-N-HARMONY IT BLATE IBONE TIESH N BONE I THOMASI RITHLESS LOUD ALBUM CUTERIC!	55
(I)	7	9	9		6	(36)	72		2	LISTEN TO YOUR MAN CHICO DEBARGE FEATURING JOE MODOWN ALRUM CUT 1	56
0	6	6	24	JOE ZALLEN GITHOMAS JI SKUNDER,M WILLIAMS) JINE SKUNDTRACK CUT!	6	(37)	75	72	9	WHISPERS IN THE DARK # PROFYLE (DE) THOMAS J PHOMPSON J SONNERS (C) 40 MOTOWN 156400 F	57
(B)	9	10	17	I WANNA KNOW OU BALLEND THOMAS JASHANERA WILLIAMS JASHAN FEATURING LATOCHA SOLD THAN SALD SHANDLASCHT SOLD THAN SALD SHANDLASCHT SHANDLASCHT SOLD THAN SALD EARBHARLANDES	8	58	54	65	10	BEST FRIEND ★ PUFF DACOY FEAT MARYO WINANS & HEZENAH WALKER & THE LONE FELLOWSHIP DRUSADE CHORS STORES IN WINANS IS COMES IN WINANS IN WINANS IS COMES IN WINANS I	54
				GREATEST GAINER/SALES		(59)	62	82	4	BOUNCE * MIRACLE	59
(1)	13	20	11	I LIKE IT * SAMME DAUGH (DAUGHAG SHIPE) DONE I KNOW WHATE ID *	9	60	59	53	17	TURN YOUR LIGHTS DOWN LDW LAURYN HILL & BOB MARLEY THE MARLEY BOY JAMAR DE MINISTER REPORTED COUNTING AND AND ARREST AND A	49
10	8	7	27	DOT NUMBER DOT NUMBER DOT NUMBER DOT NUMBER	1	61	61	63	4	COMMENT AND THE PRINCE OF THE	61
Œ	12	14	8	1 DON'T WANNA AALIYAH D SCANTZ K HICKS 1 PHIS PROBITY SOLINTENCK DUT	11	62	64	64	11	CREEP INN IDEAL	62
12	10	8	13	SAY MY NAME DESTINY'S CHILD	5	63	63	68	10	CREEP INN COMMING ECASTS BOACTS BY COMMINGSON HOMENIA ABOUT CHARACTER GRILS ALL PAUSE KURUTY FEATURING NATE DOGG AND DOSCOE BOOK BROWN HAMBELLANGE O MILLIANGE SICE CUBE FEATURING RAYZIE BONE UNTIL WE RICH LICE CUBE FEATURING RAYZIE BONE	62
13	11	11	12	LDVE IS BLIND EVE FEATURING FAITH EVANS	11	(B)	66	74	3	BINK DOG IT BYDNIN IT HARRICLE IN HALL O WILLIAMS! UNTIL WE RICH CHARRICH CHARLING THE CHARLES OF THE CHARLES	64
(14)	16	15	11	FORGOT ABOUT DRE DR. DRE FEATURING EMINEM	14	65	58	45	13	NOTORIOUS B.I.G. THE NOTORIOUS B.I.G. FEAT, PUFF DADDY & LIL! KIM	30
15	14	13	24	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE	9	66)	67	n	3	WHEN YOU THINK OF ME ERIC BENET FEATURING ROY AYERS	66
(TE)	22	36	4	ASTON ON IN STONE & WILLIAMS, CHAMBERS I PREATHERIN MARIA MARIA # SANTANA FEATURING THE PRODUCT G.B. WITAMS SURFACES IN JUANS DURIESSES COMMANA REPAZIO, BREAD TO SOME SANTANA FEATURING THE PRODUCT G.B. WITAMS SURFACES IN JUANS DURIESSES COMMANA REPAZIO, BREAD TO SOME SANTANA SURFACES AND A NEW YORK STANTAN SANTANA SURFACES AND A NEW YORK STANTAN SANTANA	16	_			_	MOTDRIOUS B.G. THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM DESCRIPTION OF THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM WHEN YOU THINK OF ME. THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM WHEN YOU THINK OF ME. THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM WHEN YOU THINK OF ME. THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM WHEN YOU THINK OF ME. THE NOTORIOUS B.G. FEAT. PUFF DADRY & LUI KIM PUFF DADRY & L	23
=	18	17	-	A CONTROL CONT	2	67	50	59	19	PRINCE IN: CO ID (II) CO NOS 13/149ARISTA 1	23
17			25	A RAY A DAY SCOTT SWITH IN THE PRINCIPLE OF THE PRINCIPLE	_	68	57	55	16	ROCKWILDER IE SMITHJE NOBLE,O STINSONE TO DEF JAM 56244010.000.1	51
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19	17	16	22	THE ROOM REPORT OF THE PROPERTY OF THE PROPERT	15	70	70	79	3	DEAR LIE BASHFACE (BABHFACE T WATHINS) LIFTICE ALBUM CUSUPPSTA	70
20	23	26	17	LANGTERNS, WRONT SHARRS HILLEWS, WRONT COLUMBA SOLNETADO COST	20	1	83	-	2	DATE OF THE PROPERTY OF THE PR	n
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Hot R&B/Hip-Hop Airplay...

THE WEEK	LAST WEEK	INCERS ON	TITLE ARREST INFERNITPROMOTERY LABELS
Œ	1	8	NO. 1
Ð	3	9	THONG SONG
D	2	24	I WANNA KHOW
Ŧ	7	8	I DON'T WANNA
5	4	13	SAY MY NAME CESTINES CHILD (COLUMBIA)
6	6	21	GET IT ON TONITE MONTELL JORDAN LOEF SOULIDINGS
Ø	9	20	HOT BOYZ MICH WARR MORT SUCTION CASAS MINOSATHESISES
8	8	12	LOVE IS BLIND DE FEAT TACK EVANS HUTT BYDERS HITCHISCOPE
9	5	27	U KNOW WHAT'S UP
Œ	10	21	HE CAN'T LOVE U HOUSE FOR SO DEFECTIONED
Œ	13	11	FORGOT ABOUT DIRE OR DRIFFER DAMEN HOTERSCOPE
12	11	24	NO MORE RAIN (IN THIS CLOUD)
13	12	17	NONE OF UR FRIENDS BUSINESS GINDWINE 1550 MUSICEPICI
14	14	22	BRING IT ALL TO ME BLACUE (TRACK MASTERS/COLUMBIA)
15	15	13	THANK GOD I FOUND YOU MANN CARLY TOU I SEE A NE DECREES COLUMNA
Œ	16	17	THE BEST MAN I CAN BE
W	18	7	I NEED A HOT GIRL HOT BOYS ICASH MONEYUNIVERSALD
Œ	20	3	ANYTHING MY 2 (ROC A-FELLAGOF JAMIDJING)
16	17	16	GOT TO GET IT 1000 FEAT MAKE IT HOT CHARGINGS! SOULICIANG
H	21	24	ONE NIGHT STAND
16	20	17	WHAT'S MY NAME DATE HOSE INDERSORS JAMES J
22	19	17	DO IT AGAIN (PUT YA HANDS UP)
12	28	1	PARTY UP (UP IN HERE) DAG WHAT PROPERSON JAMEDING
20	24	24	I LEARNED FROM THE BEST WHITNEY HOUSTON (ARISTA)
28	24	24	24/7 KEVON EDMONOS (FICA)
H	34	1	THAT'S WHAT I'M LOCKING FOR DA IIIUT ISO SO DEFICULUMBIA
70	33	9	STAY OR LET IT GO BILWW MCKNIGHT (MOTOWN)
21	24	23	YOUR CHILD MARY J. SLIKE (MCA)
29	23	28	BACK AT ONE BRIAN MCRINIGHT (MCROWN)
30	25	13	U UNCERSTANO ANENLE (CASH MONEYARIVERSAL)
W	36	4	RYDE OR DIE, CHICK THE LOX OILFF PROEKSINTERSCOPE)
32	22	14	BREATHE AND STOP Q TIP (ARISTA 2001/ARISTA)
N	39	6	WHOM BLACK FOR ISAD SCYLARISTA)
34	30	27	MY CONDITION SLEEKTRACEGO
B	35	32	GET GONE IDEAL INDON/TIME/VINESMO
38	32	40	BACK THAT THANG UP MATNLE HOSE MONEY ENVERSAL
22	21	22	DEEP INSIDE

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45 41 39 SPEND MY LIFE WITH YOU 48 6 LEFT, RIGHT, LEFT

48 46 5 RESURRECTION (PAPER, PAPER) 49) 63 2 LISTEN TO YOUR MAN 50 56 7 LUKE IT 31) 57 10 GIRLS ALL PAUSE NATH COCCAMO ROSCOS JANTES

55 45 13 NOTORIOUS R.I.G.

58 61 16 DA ROCKWILDER METHOD MAN/RECIMAN IDES JAMES 28 45 16 STILL IN MY HEART NO LOVE IPM NOT USED TO) ID - 1 GOTTA LEAVE

68 54 18 DANCIN' 10 GET RICH TO THIS TO - I MARIA MARIA

73 60 20 YOU CAN DO IT 74 69 2 FEELIN' SO GOOD

HOT R&B/HIP-HOP RECURRENT AIRPLAY

14 11 3 MY LOVE IS YOUR LOVE 1 2 2 BEAUTY DRU HILL (DEF SOUL/DING) 15 13 20 ANYWHERE 112 FEATURING LICE ISAO BOTHARISTA 3 4 3 QUIET STORM 16 - 14 WHAT YA WANT 4 3 9 FORTUNATE 17 22 7 SOTTA MAN

18 19 10 NEVER GONNA LET YOU GO 8 6 2 WE CAN'T BE FRIENDS 19 25 5 GOT YOUR MONEY 7 3 LOVE YOU LIKE I DIO 20 21 12 SO ANXHOUS 21 17 9 UNPRETTY 22 20 30 EX-FACTOR INJECT ON THE PROPERTY OF T 9 3 GIVE YOU WHAT YOU WANT (FA SURE)

23 23 13 ALL THAT I CAN SAY 11 14 14 HAPPILY EVER AFTER CASE (DEF SCHULDING) 12 17 WHERE MY GIRLS ATT 25 - 19 SWEET LADY Facurents are titles which have appeared on the Hot RABNIG Hop Singles chart for more than 20 weeks and have dropped about the set.

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Billboard

WEEK SON SON

Hot R&B/Hip-Hop Singles Sales...

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(28) - 1 WHISTLE WHILE YOU TWURK (36) 65 2 PARTY UP (UP IN HERE) 68 53 31 IT'S ALL ABOUT YOU (NOT ABOUT ME 31 26 19 THE GREATEST ROMANCE EVER SOLD 69 72 13 LET ME GET IT 12 27 5 STRAYED AWAY TERRY DECTER SENSERSTEWARMER BROS. 70 58 25 PIMPIN' AIN'T NO ILLUSION 33 30 24 15 MINUTES D - 1 THONG SONG 34 29 31 GET GONE

Records with the prealest sales gains. © 2000 Billboard/BPI Communications and SoundScan. In

(20) - 1 STILL IN MY HEART

(36) 33 10 KEYS LATAMYA (TVT)

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31 WARDERS ON THE SERVICE AND ADMINISTRATION OF THE SERVICE
Best Of The Best Ofs: Pick-Hitting Clubland's Hit Packs

odd day when we don't receive a hefty handful of dance-compilation CDs Now, before va start thinking, "Oh, how lucky you are, receiving all those complimentary discs," remember that each disc has to be experienced in order to determine its (intended)

Unfortunately, too many disappoint these discerning ears. Some, however, manage to take us to another place and time with a variety of ingredients, including feisty beats, multiculti rhythms, and soulful vocals. What follows is the best of the bunch. "Soulful Garage Hits-Volume (Universal Sounds/Jet Star U.K.), This two-disc set puts the spotlight firmly on classic R&B-hued



rhythms and vocals. Highlights in-

· Underworld/Orbital and Aprelo Badalamenti, "8 Bell"/"Beached" (London Recordings U.K. promo single). This double sided single features two tracks culled from the soundtrack to "The Beach." Underworld's "8 Ball" is deliriously authemic, with psychedelic synths, epic keyboards, and a sinewy basaline. The flip is awash in warped guitars, harmonicas, and the voice of Leonardo DiCanzio-that is, before the track transforms itself into a chagging slab of hippie-shake house

. All Saints, "Pure Shores" (London/ Sire promo single). Produced by William Orbit remixed by Cosmos, and taken from the soundtruck to "The Beach"-need we seconore?

a Abienil "If It Deal's Fit" (Consultrious) Strictly Rhythm single) Quite the radioready jam, "If It Don't Fit" finds Abigail, once again, collaborating with the powerful remix/production outfit Thunderpuss 2000 And the result? Let's just call it a peak-hour anthem and leave it at that! In stores March

. Sacha "If You Balloon" (Reprise eingle). A German pop star, Sasha scored a European hit last year with "If You Believe." For the U.S. version, the lash track has been re-tuvaked by both the Warndue Project and Bobby D'Ambrosio. Talk about a double whammy. A double-pack promotional vinyl set will be mailed to club DJs the week of Feb. 28. The commercial street date is

. The Wiseguys, "Start The Commotion" (Ideal single). If Deee-Lite was still making records the New York-based trio would probably sound a lot like this ouirky funk-rooted confection. Those desiring a straight-up house mix should so directly to Eric Kupper's cluh mix. How do you say

• Donell Jones, "U Know What's Up" (LaPace/Untouchables U.K. single). In need of some classic-sounding R&B-rooted house music? If so, snag a copy of these remixes by Jersony Braithewaite and Arther Smith



bu Michael Paoletta

Masses' "Wonderful Person" (which we've always thought sounded very much like Linda Clifford's disco chestnut "You Are, You Are"). Black Science Orchestra's "Sunshine," the Kings Of Tomorrow remix of Voices' "Can You See The Light," Lenny Fontana Presents Black Sun's Spread Love," and M.A.S. Collective's "Joy."

'Disco Kandi" (Hed Kandi U.K.). Subtitled "A Glittering Array of Sexy Disco House And Uplifting U.S. Garage," this double-disc collection features the likes of Lovestation ("Teardrops"), Bini & Martini (the brand-spanking-new "Happiness"), Paul Johnson ("Get, Get Down"), the Sunkids Featuring Chance ("Rescue Me"). Michael Moog ("That Sound") Duke ("So In Love With You"), and Eclipse ("Makes Me Love Vou") Available Monday (21)

"Sam Records Extended Play: Disco Classics" (Nervous Records). A seminal disco label, Sam Records helped form the soundtrack to late-"70s New York—and to an emerging culture, Key flashbacks include John Davis & the Monster Orchestra's "Ain't That Enough For You." Mike & Brenda Sutton's "Don't Let Go Of Me," Rhyze's "Just How Sweet Is Your Love," Convertion's "Let's Do It." Gary's Gang's "Let's Lovedance Tonight," and, of course, Vicky D.'s "This Beat Is Mine."

Plastic Volume 3" (Nettwork). Fans of this series' previous two volumes won't be disappointed here. In addition to snotlighting new electronics-hued tracks-the Matt Darey remix of Delerium's "Heaven's Earth." BT's



GIVE ME TONIGHT SHANNON CONT

MISSING YOU KIM ENGLISH NERVOUS TURN ME OVER WONDERBOX

4. DRAMA DN THE DANCEFLOOR HIDEKI FEAT PAUL ALEXANDER MITCHONNES TOAM

MAXI-SINGLES SALES

1. MY IMAGINATION SK8 LOSIC 2. KING OF MY CASTLE
WAMDUE PROJECT STREETLY PROTEIN
3. ONE ROBBIE RIVERA NERVOUS
4. FREAKIN' YOU JUNGLE BROTHERS

5. SANCTUARY PERRY PRESENTS
BLAST PROJECT METROPOLITAN UNDERGROUND Breakouts: Titles with future chart potential, based on club play or sales reported this week.

McLachlan's "I Love You"—the set includes such underground onthoms as Beth Orton's "Central Reservation" (the Ibadan Spiritual Life radio edit), Moloko's "Sing It Back" (Tee's radio mix), Moby's "Bodyrock" Hybrid's Bodyshock remix), and Sasha's "Xpander."

"In My House There's A Disco Volume 1,0" (UBL Recordings), Beatmixed by Billboard-reporting club DJ Dave Matthias, this 12-track set finds joy and happiness in such discodrenched jams as Soulsearcher's "Can't Get Enough." Cassius' "1999." Powerhouse's "What You Need." Pete Heller's "Big Love." and

"Blackmarket Presents 2 Sten" (Azuli I.K.), This 19-track set isn't

subtitled "The Best Of Underground Garage" for nothing. Mixed by Frankie Foncett, highlights include Artful Dodger Featuring Romina Johnson's "Movin' Too Fast," Neneh Cherry Vs. Dreem Team's "Buddy Indo's "R U Sleeping," and Cohrielle's "Symphine"

"Global Group Millonnium" (Contaur). Lovingly beat-mixed by Billboard-reporting DJ Julian Marsh this set focuses on Euro-flavored dance and trance. Most memorable moments include One Phat Deeva's "In And Out Of My Life." Victoria ous Danger's "Do You Dream," Lost Witness' "Red Sun Rising," Katcha's "Touched By God," and Tina Cousins' "Pray." "Y3K" (Distinct'ive Breaks U.K.).

Electronic big beats, progressive beats, and breakbeats are in abundance on this sublime collection. There's nary a sagging moment—or a previously released track, for that matter. We find ourselves repeatedly playing the Digweed & Muir mix of Weekend Warrior" by Terminal Head, "Running Down The Way Up" by BT/Hybrid, "Groovology" by Hybrid, and Wave Form's take on (Continued on next page)

Stingily Tells 'Club Stories' On 2nd Solo Set

NEW YORK-Since introducing itself to the club community in the mid-'80s, house music has experi enced its fair share of make-overs. transformations, and metamorphoses. While many integral artists, producers, and DJs from the genro's soled dove are no longer making music, others have deftly persevered, ably changing with the times. One such artist is singer/songwriter Byron Stingily.

On his sophomore solo album. "Club Stories." Stingily-the former lead singer of seminal club music trio Ten City-continues to canture the vibe of clubland: that is. the contingent of the club sector that has an affinity for soulful, spirited, and vocal-driven songs

Stingily's label, New York-based Nervous Records, will issue the alhum March 21. Several licensees. including Manifesto/Mercury U.K., Avex Japan, Happy Music France. and Blanco y Negro Spain, are scheduled to release the album March 20

"Club Stories" finds the artist working with several of clubland's most revered producers, including D'Influence ("Searching"), Danny Tenaglia ("Stick Together," "Why Can't You Be Real"), Peter Rauhofer ("Give Into Love," "I Could Be That," "Stardance"), and the Base-ment Boys ("Happy," "Stand Right

Additionally, the collection was sequenced by Grammy Award winner Frankie Knuckles

The self-managed Stingily, whose ngs are handled by EMI Music Publishing, says he wanted this album to be more diverse than his solo debut. 1998's "The Purist. which spawned such dancefloor hits as "Get Up." "Flying High." "Sing A Song," and "You Make Me Feel (Mighty Real)."

"I like to experiment with new and innovative sounds and ideas, Stingily explains. "I like to always feel like I'm moving forward. Espe cially with dance music, you can't stay in one spot. This is a style of music that's always changing, alavs evolvine

Michael Weiss, president of Ner-'With 'The Purist' and now 'Club Stories," he says, "it was important for us as a label and for Byron as an

artist to represent where club music is at any given time "Look at his first album," Weiss continues, "Byron was using disco loops fon tracks like "Get Up"] before the whole disco loop phenome

"It's certainly been a challenge to non started to take off. But that's just Byron being himself, Everything he does is personal."



Club punters and DJs were ini-

tially introduced to "Club Stories last year when Nervous released the album track "That's The Way Love Is" as a single. A remake of a Ten City song,

That's The Way Love Is," complete with Johnny Vicious remixes, eached the summit of Billboard's Hot Dance Music/Club Play chart last November-just like the original version did 11 years earlier. "It was like it was all happening

all over again," says Stingily, chuckling. "To be honest, I wasn't too sure about covering a song that I originally did with Ten City. But after much consideration. I realized that there might be a new generation of clubgoers unaware of the original. And since it really is a great song, I decided to redo it, adding some On Tuesday (22), Nervous will

ue the set's next single, "Why Can't You Be Real." which features several remixes by Tenaglia. Promotional copies of the single were delivered to club and radio DJs the

wook of Jon 21 Except for stations like WKTU New York and WPOW Miami, Weiss admits that it's been a constant challenge to get airplay for Stingily's

get Byron's music on the radio." Weiss concedes, "But the situation is much better today than it was five years ago. Music and program directors are definitely opening their ears to dance music."

Nervous will follow "Why Can't You Be Real" with "Stand Right Up" and "U Turn Me," which have been remixed by Victor Calderone and Michael T. Diamond, respec-

We're taking an aggressive stance with this project," Weiss explains, "We have plans to release a new single every other month. We want to keep Byron in the forefront of everybody's mind." Stingily, who is booked by Michael

Schweiger of New York-based Tracks Central, says he has toured continuously since the release of "The Purist"—and it doesn't appear his touring will end any time soon. New Yorkers will have the oppor-

tunity to preview "Club Stories March 9, when Nervous will host a listening party and live performance by Stingily at the Starlight Lounge in Manhattan. On March 10 and 11. Stingily will

perform, respectively, at Bump in Lodi, N.J., and the Roxy in New York "Looking back, I never thought

I'd have such longevity," says Stingi-ly, "I'm just glad I'm able to do what -and in the style of music I love. Without question, dance music is my life." MICHAEL PAOLETTA

Billboard. HOT DANCE MUSIC

THIS	UAST WEEK	2 WKS AGD	WKS. ON CHART	CLUB PLAY COMPLED FROM A INSTORM, SAMPLE OF DAYOZ CLUB PLANLETS. ARTIST	THIS	UAST	2 WKS AGD	WKS ON CHART	MAXI-SINGLES SALES COMMISSION FOR A ADTING. SAME OF TRUST COOK, MASS WITCHIS AND A COUNTY CANADA TO A COUNT
1	,	3	6	NO. 1 I LEARNED FROM THE SEST ARISTS PROMD 1 2 weeks at No. 1 WHITNEY HOUSTON	(I)	,	,		NO. 1 MARIA MARIA (T) DO AREU 15774 † 2 weeks at ho 1 SANTANA FEATURING THE PRODUCT GAB.
(2)	6	17	5	SSST(USTEN) NETVOUS 20406 JONAH	2	2	1	40	SEXUAL (LI DA OR) (I) (II) TO TOWNY BOY 361 1 AMBER
3	5	13	6	STOP PLAYING WITH MY MIND STREETLY REVENUE 2585 BARBARA TUCKER FEAT, DARRYL, D'BONNEAU	(3)	4	4	10	ABOVE THE CLOUDS (1) 00 TOWNEY BOY 2053 AMSER
ä	1	14	6	UP IN FLAMES C2 PROMOCOLUMBA 1 SATISFIED SATIS	4	3	3	4	SHAKE YOUR BON-BON IT OF C2CCULUMBIA 79334CHG ! RICKY MARTIN
5	2	2	11	I'M OUTTA LOVE DUDGET PROMOTEC! ANASTACIA	5	5	5	- 5	TAKE A PICTURE (T) TO F-111/REPRISE ALTRIA WARMER BROS 1 FILTER
(B)	14	20	6	PLANET LOVE JULIBRAN 2578 TAYLOR DAYNE	_	-	1 ,	-	
7	3	1	8	TEMPERAMENTAL ATLANTIC PROMO EVERYTHING BUT THE GIRL	(6)			١.	HOT SHOT DEBUT
8	4	7	10	HORNY HORNS GROONLODG SOASTRICTUS RIVERN PERFECT PHASE			wÞ	-	
9)	17	24	5	WHEN THE HEARTACHE IS OVER VIRUN 38691.1 TINA TURNER	7	6	6	4	PUSH IT IXI WARNER BROS. 44782 † STATIC-X
10	19	33	3	THE CHASE LOGIC 73087 1 GIORGIO MORODER VS. JAM & SPOON	8	7	7	22	I NEED TO KNOW (T) (II) COLUMBIA 79251/CRG 9 MARC ANTHONY
			-		3	13	9	17	SUN IS SHINING (T) (I) EDEL AMERICA COSMO † BOB MARLEY VS. FUNKSTAR DE LUXE
11	8	5	21	TAKE A PICTURE F-311 44788REPRISE 1 FILTER	(10)		12	66	BELIEVE (T) OIL WARNER BROS 44576 † CHER
12	12	15	8	I SEE YOU BABY INCELECTRO 42646/INCE GROOVE ARMAGA	110	14	14	77	SUAVEMENTE (T) (x) SONY DISCOS R2795 † ELVIS CRESPO
13	11	12	10	AL NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445 HASHIM					GREATEST GAINER
14	9	6	10	BLUE (DA BA DEE) REPUBLIC 159638/UNIVERSAL † EJFFEL 65	(12)	30	33	9	LA RISSA
15	21	23	6	YOU'RE WHERE I BELONG MOTOWN PROMOLINVERSAL † TRISHA YEARWOOD	13	8	8	16	ALL OR NOTHING/DOV'E L'AMORE (T) (3) WARNER 88(3) 44774 1 CHER
16	10	4	12	RHYTHM DIVINE INTERSCOPE 497226 1 ENRIQUE IGLESIAS	14	15	17	11	SUN IS SHINING (THE REMIXES) (T) 00 TUFF GONGPALM PICTURES 7023 RYNCO ISC BOB MARLEY
17	20	22	7	DAMMIT JANET GROOVLIGIOUS 209/STRICTLY RHYTHM PANTS & CORSET	15	10	10	14	NEW YORK CITY BOY (T) OF PARAPHONE 35014/SINE 1 PET SHOP BOYS
18	25	28	6	STOP THE ROCK 550 MUSIC 79213 EPIC 1 APOLLO FOUR FORTY	(16)		16	11	HE'S ALL I WANT (T) (I) BLACK MODIN 97061AY2 ANGELMOON
19	23	33	4	THERE YOU GO LAFACE PROMOVARISTA # PINK	17	17	18	50	PUSSY IT DO ANTLER SUBWAY TO SINGVER LORDS OF ACID
20	26	23	5	MOVE YOUR BODY JELLYBEAN 2560 JOHNNY VICIOUS FEAT JUDY ALSANESE	18	12	13	31	BOOM, BOOM, BOOM, BOOM!! (TI (3) GROOVILCIOUS OBSSTRICTLY RHYTHM ! VENGABOYS
21	18	19	8	I SELIEVE IN LOVE IMAGO PROMOVININER BROS. 9 PAULA COLE BAND	19	11	11	10	GET IT ON TONITE (T) DEF SOUL S62376/DJMG † MONTELL JORDAN
22	16	10	12	DON'T STOP FRESHANOW 219 MAMMOTH ! FREESTYLERS	(20)	24	23	27	SPM (TILL I COME IT DO INDIVIDUAL 19904 † ATS
23	15	8	11	(I) GET LOST REPRISE 44783 † ERIC CLAPTON				_	
24)	30	38	4	BARBER'S ADAGIO FOR STRINGS MAJERICK PROMOWARMER BROS WILLIAM ORBIT	21	16	15	12	THE GREATEST ROMANCE EVER SOLD (T) (3) NPG (3749.ARISTA 1
				POWER PICK	22	19	21	54	BLUE MONDAY (T) (X) F-11 1 REPRISE 44555/WARNER BROS. F ORGY
(25)	32	47	3	JUMP FOR JOI (THE MILLINEUM MIXES) HERYOUS 2041? JOI CARDWELL	23	23	19	4	SSST(LISTEN) (T) (X) NEPVOUS 20406 JONAH
26)	34	44	3	THINK IT OVER JELL/18AN 2556 JENNIFER HOLLIDAY	24	20	27	5	LOWER (1) (I) ANTLER SURWAY 6055/NEVER LORDS OF ACID
27	13	9	14	THAT SOUND STRICTLY RIGHTM (2576.) MICHAEL MOOG	25	26	25	33	I WILL GO WITH YOU (CON TE PARTIRO) (1) (0) EPIC 78202 F DONNA SUMMER
28)	29	39	4	LOVE WILL FIND YOU (LLEGAR A TI) SONY DISCOS PROMO † JACI VELASQUEZ	26	27	26	73	MUSIC SOUNDS BETTER WITH YOU OURDULE 38561/VRGIN † STAROUST
29	31	35	5	ALRIGHT TOMBY BOY SLIVER LASEL 2056/TOMMY BOY RICHARD "HUMPTY" VISSION FEAT, DEVON'E	27	25	28	10	BLUE (DA BA DEE) (1) REPUBLIC 156638 UNIVERSAL 1 EIFFEL 65
30)	35	43	3	HERE I AM DETINITY 007 BOSSY CYAMSROSIC FEATURING KELLI SAE	28	22	20	6	I SEE YOU BABY IT IN INC ELECTRO 42646/JUE GROOVE ARMADA
(31)	41	-	2	THE RETURN OF NOTHING BUJEPLATE 005 SANOSTORM	29	37	30	25	MY LOVE IS YOUR LOVE (T) 00 ARISTA 13729 † WHITNEY HOUSTON
32	27	21	13		(30)	32	34	3	IT FEELS SO GOOD IT! FARM CLUBREPUBLIC 156247/UNIVERSAL ! SONIQUE
33)	37	50	3	LISTEN TO THE PEOPLE VINA, 2000 SMALL VOICES CALLING FEATURING MARTHA WASH WHAT A GIRL WANTS ROA PROMO † CHRISTINA AGUILERA	31	29	24	16	POKEMON THEME (I) ROBBHS 72038 POKEMON THEME
34	24	18			32	31	29	18	ALL IS FULL OF LOVE OF ELEKTRA 63723/EEG? SJORK
35	22	16	13	VOID (I NEED YOU) TOWNY BOY SEVER LABEL 2019/TOWNY BOY CATAPILA	33	35	32	41	STRONG ENOUGH (T) (X) HARNER BROS. 44644 \$ CHER
36)	42	10	2	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVUCKING 202/STRCTLY ROYTHM FRISURN & URIK	34	33	36	95	MY ALLIFLY AWAY (BUTTERFLY REPRISE) (N) (T) (0) COLUMBIA 78822/ONG T MARIAH CAREY
36)	46	-	- 6	RAINBOW COUNTRY EDEL AMERICA PROMD 808 MARLEY VS. FUNKSTAR DE LUXE	35	34	44	31	BODYROCK (1) (X) V2 27595 9 MOBY
_				HOT SHOT DEBUT	36	28	22	9	MAMBO ITALIANO 01 JELLYBEAN 2576 WISEGUY ORCHESTRA
37)	NE		1	AMERICAN PIE MASERION PROMOMARMER BROS. 1 MADONNA	(37)	NE	WÞ	1	PRAISE THE DJ (T) (X) FOMIN' BOY SLYER LABOL 2024/TOMBY (LOY PUSAKA
38	38	43	5	YOU WON'T SEE ME CRY HISK 017/HASTIK MARKUS SCHULZ	38	40	35	23	SITUATION/DON'T GO (1999 MIXES) (1) 00 KINETIC/REPRISE 4474QWARRIER BITCS Y/LZ
39	39	49	3	LET NO MAN PUT ASUNDER MCA PROMO MARY J. BLIGE	39	35	42	42	IT'S OVER NOW ID 30 ARISTA 13656 † DEBORAH COX
40	39	27	7	MAKE SOME NOISE JELLYIEAN 2575 MIKE SKI	(10)	RE-	ENTRY	10	VOID (I NEED YOU) IT: 00 TOWNY BOY SLYER LABEL 2019/TOWNY BOY CATAPILA
41)	43	-	7	TAKE MY SOUL JELLIEEN 2557 PLASMIC HONEY	49	49	-	26	STOMP TO MY BEAT (1) OLI PLAYLAND 53454/PRICHTY # JS-16
42	28	42	42	ABOVE THE CLOUDS TOMMY DOY 2053 AMBER	(42)	NE	wÞ	1	DO SOMETHING (T) EPIC 79241 † NAICY GRAY
(43)	40	-	7	IF YOU WANNA DANCE HOLLYWOOD 164034 NOBODY'S ANGEL	43	36	39	10	ANOTHER WAY/AVENUE IS SO MUTE 9000 1 PAUL VAN DYK
48	43	34	â	CAN'T HELP IT TWISTED PROMOMICA FUNKY GREEN DOGS	44	42	42	22	HEARTBREAKER (D.00) COLUMBIA 71263/CHG † MARIAH CAREY FEATURING JAY-Z
45)	48	-	2	LA LA LA MODNISHME 88467 THE FRESHMAKA	45	46	-	46	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER (1905. † MADONNA
(46)	42	-	2	COMMUNICATION (SOMEDODY ANSWER THE PHONE) TOWNS FOR SOUTH LARGE 2012/70/MAY NOT MARIO PLE	48	42	50	3	ROOTS MANUVA DUSTED ITI ON HIGHER GROWN COLUMNIA 79395 (190)

LOBETA Titles with the greater date or disk play processes this week. Player Ped on Club Play is wanted for this largest point increase revenue; singles below the top 20. Greater College or Applications, the service of the largest action, no common recognitions, processes recognitions, processes accommendation, and the processes accommendation of the largest action and processes accommendations are accommendations and processes accommendations and processes accommendations and processes accommendations and processes accommendations are accommendations are accommendat

42 (48) 44 48 22 RE-ENTRY 71 45 48 54

WAMDUE PROJECT

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DANCE TRAX

NEWP

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(Continued from preceding page)

"Earth" by Way Out West.

BITS & PIECES: Those looking for a global discussion group on all things dance should investigate "House 2000," one of many specialized groups hosted on the Internet at Egroups. com. "House 2000" is an open forum on dance music and club culture for producers, remixers, DJs, artists, label executives, and club punters. House music collectors, take note: Razor & Tie Entertainment has

with 10-year-old dance independent Maxi Records. The deal involves three new sets-"Underground 2000" by Cevin Fisher, "Aurally Exciting Remixes" by Big Muff, and "Go Deep With Julius Papp, Vol. 2"—with a release date scheduled for March 7. "Underground 2000" compiles

KING OF MY CASTLE STRICTLY RHITHIN 12583 F

TRANSPIR F WITH BOYS STREET SPORT

IT FEELS SO GOOD FARM CLUBIREPUBLIC 156247/UNIVERSAL 1

many of Fisher's international club hits, including "The Way We Used To,"
"(You Got Me) Burnin' Up," "Music Saved My Life," and "Mas Groove." Consisting of hard-to-find remixes entered into a licensing agreement of songs culled from Big Muff's 1998 debut, "Music From The Aural Exciter," as well as previously unreleased tracks, "Aurally Exciting Remixes" shines the light on such talented remixers as Pete Heller and Terry Farley ("My Funny Valentine") and Bob Sinclair ("Feel What

You Know"). And just so ya know, Itaal Shur, the mastermind behind Big Muff, was a founding member of the Groove Collective. Additionally, he penned "Ascension" for Maxwell and copenned-along with matchbox 20's Rob Thomas-"Smooth" for San-

FIVE FATHOMS (LOVE MORE) (T) 00 ATLANTIC \$4530.0G f

RAY OF LIGHT (T) (ID MANUFACK 64523/WARNER BROS. 1

I STILL RELIEVE ON TO DO COLUMNA PRIDADES S

WINDOWLICKER OD WARP 35007/SIRE 1

On "Go Deep." DJ Julius Papp creates a truly deep vibe with tracks like the Carlos Sanchez Movement's "Flying High" and Big Muff's "So Far Away" forming the sturdy foundation. And unlike other DJs. Papp doesn't simply play one song after the next. Instead, he wickedly rearranges songs, inserting a cappel la sound bites here and there and, when the mood strikes, back-spinning for added effect.

SAY A LITTLE PRAYER: On Saturday (12), Stuart Gardner-a veteran Billboard-reporting club DJwas diagnosed with brain cancer. At press time, Gardner was awaiting transfer from Atlanta's Veterans Affairs Hospital to a 24-hour-care hospice. Good wishes and messages of love and support can be sent via Email to his good friend and Billboard-reporting DJ Das Wright (Daswri@ aol.com), who will forward all words to Gardner. Our thoughts are with you, Stuart.

EVERYTHING BUT THE GIRL

MADONNA

MARIAH CAREY

APHEX TWIN

Virgin Nashville's Clay Davidson Achieves 'Unconditional' Radio Hit

NASHVILLE-In this era of increasingly manufactured country artists aimed at a specific demographic, Clay Davidson stands out as a classic story of modest country success: Country boy dreams of Nashville, works his way here, works hard, is discovered by a label head at a campfire guitar-pull song session, records a different type of song, radio pounces on it, and he's on his way

It's not quite been that simple for Virginia native Davidson, but that's where he's headed with his Virgin Nashville debut album, due for release April 11. His first single, the album title track "Unconditional," an emotional message song of the sort that country music got away from for a while, is becoming a runaway radio

phenomenon. "He's creating quite a stir here in Knoxville," says WIVK Knoxville operating manager Mike Hammond, who broke "Unconditional" on mainstream country radio.

In December, Virgin held weekend gatherings for radio PDs and consultants and gave them CD samplers of current Virgin artists. WIVK's Hammond was so impressed by "Unconditional," he put it on the air when he got home. The listener response amazed him, and he called Virgin.

"I heard some of the responses Mike taped," says Virgin Nashville presi-dent/CEO Scott Hendricks. "Mike said the responses were unbelievable. He was right. So we decided to ship the thing out. We shipped on Dec. 17, and it charted on Jan. 3. We've been getting calls from all over the place. It's a very powerful song."

Jeff Garrison, PD at KMLE Phoenix, echoes that assessment of "Unconrequest," says Garrison, "The response has been great. It could well go beyond the country format, too. It reminds me of 'Butterfly Kisses,' for women. It's like [Clay Walker's] 'The Chain Of Love.' We've played that song a thou-

sand times, and it's been the biggest story song of my career in country radio, nine years now. 'Unconditional' is similar, in that it's a terrific story song. I hope there's more to come from this guy." "This guy" Davidson, a

native of Saltville, Va., slowly worked his way to Nashville, finally moving to nearby Mount Juliet after winning TNN's "Charlie Daniels Talent Round-Up" competition. For the past several years, he has been a sought-after demo singer but had no carrious feelers from record labels

The recent Davidson saga goes back to a party for Jude Cole that Virgin Nashville president/CEO Scott Hendricks had at his ranch, "I'm a big fan of Jude's," says Hendricks, "and a friend of mine, Tammy Brown of Sony, told me he was coming into town to play the Bluebird Cafe. I told her I'd be honored to throw a party for him at my ranch and he could invite whoever he wants to invite. So he did. We had a great day at my studio and the ranch. Clay Davidson takes up the story there. "One of the guys Jude wanted to invite was Michael McDonald," says Davidson, "Michael couldn't come, and Tammy asked me if I wanted to go. I was thrilled. They all passed the guitar around the campfire, and I was honored to be asked to sing."

Davidson is being too modest, says fendricks. "There were a lot of people there singing, like Kim Richey and Marcus Hummon, Trey Bruce, Keith Urban, and Jude. They all sang. Clay got up and sang-nobody knew who he was-and when he finished, both Jude and Keith Urban said, 'That's it. I'm not following this guy.

At the time, Hendricks was between labels, having left Capitol Nashville and negotiating for the Virgin start-up label. "After Clay hit the first chorus," says Hendricks, "I knew that if I ever got a label again, I would sign

him immediately. Then a few days later. Jude called me from California and said, 'I think that is the best singer I have ever heard in my life. If you ever do get something going with this guy, I would love to be a part

Subsequently, when Hendricks got Virgin Nashville, he signed Davidson to a recording contract, and Jude Cole came in to co-produce the album with Hendricks. "The funny thing about 'Unconditional,' " says Hendricks, "is that it's one of only three songs on the album he didn't write. The great thing about Clav's own songs is that if I were back in high school, that's the music I would be playing in my truck. It

men have been leaving this format. So I'm excited about Clay. We need some new male blood in this format. Virgin Nashville executive VP/GM Van Fletcher says a primary function of the label's promotion and marketing efforts will be to get Davidson's name out, "since he's largely unknown to the buying public and even to the media.

appeals to men as well as women, and

Initially we were going to treat him like a totally unknown artist, with a slow rollout. The focus has changed since the response to the single.

"Now, we'll position the album in as many places as we possibly can and price it right," Fletcher continues. We'll be working closely with all the major accounts and cover all our bases, We were tempted to bring the album out early, but I still believe in singles

Fletcher says Davidson will be visiting radio and retail, as well as major accounts, "He can sit down with just an acoustic guitar and capture everyone's attention." Davidson is co-managed by Big Fish

Entertainment an the Bobby Roberts Company, booked by Buddy Lee Attractions, and published by Big

Swan Records 'Like Elvis Used To Do'; Garing Moves From NY Country To Nashville R&B

ON THE ROW: Shania Twain is working on a Christmas album for a fourth-quarter release this year and an album of new material for release in the spring of 2001 . . . Garth Brooks is said to be mulling over recording a George Strait tribute album. Brooks sat in

at the Bluebird Cafe Feb. 11 with songwriters Pat Alger, Kent Blazy, Kim Williams, and Tony Arata. all of whom have written for Brooks.

Capitol Nashville is skipping Fan Fair this year. Cit-ing "scheduling conflicts," the label says it will not have a presence at the annual label showcase.

Great American Country opens a Nashville office, with Jenny Duke in charge.

ALBUM OF THE WEEK: Billy Swan has been a Graceland gate guard, a member of Elvis Presley's entourage, a

Columbia Records ianitor (he gave his job to Kris Kristofferson), a country songwriter, an R&B songwriter ("Lover Please for Clyde McPhatter). a

pop star (with "I Can Help"), and a member of Kristofferson's Band Of Thieves and the Borderlords as well as Kinky Friedmon's Toyos lewhove Now he's recorded the first album

for Nashville's new Audium Enter-

tainment label, a venture by veteran executives Nick Hunter and Simon Renshaw. "Like Elvis Used To Do," due April 11, is a rocking collection of Elvis songs, along with the Swan original "Memphis Rocks."

RETURN OF THE NATIVE: The peripatetic Greg Garing is back in Nashville. The alt.country pioneer tells Nashville Scene he's putting together a 40s/50s-style R&B band, with new original songs, and playing every Tuesday night at the End. The Hank Williams sound was not so different from classic R&B, he notes, Garing says that the country scene he was involved with in New York was interesting but that he couldn't find enough good pickers. He's now looking for a sax player in the Bobby Keyes tradition

ALSO ON THE ROW: Coming to the Ryman Auditorim on March 17: Marty Stuart, Steve Earle, Emmylou Harris, Sam Bush, Tim O'Brien, Sonya Isaacs, Kathy Chiavola, Wild & Blue, John Hartford, Jamie Hartford, Gail Davies, Larry Cordle & Lonesome Standard

Time, Mel Besher, Mike Henderson & the Bluebloods, Cluster Pluckers, and an all-star house band with Dave Pomerov, Aubrey Haynie, Bryan Sutton, David Harvey, and more. The show, produced by Psi Iota Xi's Nashville chapter Iota Pi, will benefit the Roy Huskey Jr/Randy Howard/Charles Sawtelle Memorial Music Scholarship Fund.

bu Chet Flippo

In Country Radio Seminar (CRS) news, Sony Music Nashville will present "Sony Night Live" on March 2 in the Renaissance Hotel's ballroom, with such Sony artists as Travis Tritt, Billy Ray Cyrus, Yankee Grey, Joe Diffie, Ty Herndon, Ricochet, and

Danni Leigh. This year, for the first time, Academy of Country Music (ACM) award nominees will be

announced at CRS, on March 1 prior to the ACM-sponsored Super Faces Show. SunTrust Bank's new 12,000-square foot Music Row

Financial Center is now open on 17th Avenue South. With 30 employees, it's the largest SunTrust branch office in Tennessee. In keeping with its low-profile Music Row image, the bank has no external signage: If you don't know it's there, you obviously don't need it.

GRAMMY PONTIFICATING: In a perfect world, the following would win Grammys on Wednesday night: Dixie Chicks for album of the year with "Fly," Shania Twain and Mutt Lange for song of the year with "You've Got A Way," Willie Nelson for pop instrumental with "Night And Day," at least four Grammys for Asleep At The Wheel, Merle Haggard for spoken-word album for his audiobook, June Carter Cash for traditional folk album with "Press On," and John Prine for contempo-rary folk album with "In Spite Of Ourselves."

In the country categories themselves, the nominations this year are all actually pretty first-rate-absent the occasional anomaly, such as 'N Sync-and we can live pretty happily with almost any outcome.



to St. Jude Childran's Research Hospital in Memphis. Shown in the back row, from left, are MCA Nashvilla VP of promotion David Haley, St. Jude assistant national executive director Dava McKea, St. Juda radio and entartainment marketing director Teri Watson, MCA VP of marketing and sales Dave Weigand, and MCA marketing and product dayalopment director Guy Floyd. Shown in the front row, from left, are St. Jude patients and patiants' relatives: Jessica Turri, Medison Sheefer, Conner Luck, Logan Luck, Chandlar Reams, Suzanna Pavlat, Tra Reams, Parker Reams, and Alexandra Bell

Billboard TOP COUNTRY ALBUMS IT SLEED ON LEED THE SERVICE OF THE ALBUMS IT SLEED ON TO A

THIS WEBY	LAST WEEK	2 WKS AG0	WICS ON CHAR	ARTIST TITLE MERRIT & NUMBER-DISTRIBUTING LIBEL ISLOGESTED LIST PRICE OF EDITINALISH FOR CASCITECES	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHAR	ARTIST MITHEL MANNER/OUTTREUTING LABEL GLUGGESTED LEST PRICE OR EGUINALDIST FOR CASSITECTION	PEAK POSITION
(1)	,		24	No. 1/GREATEST GAINER DIXIE CHICKS A MONAGENER PROFESSION II 98 FOUL 98 15 MANUAL NO. 1 FLY	1	38	39	42	17	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME 6	16
(2)	2	3	14	FAITH HILL A' HARRICK BROS. 47373WFN (11.5017.90) BREATHE	1	39	37	35	28	ALISON KRAUSS ROUNGER 610465/MERCURY (10 58/16 58) FORGET ABOUT IT	5
3	3	2	119	SHANIA TWAIN ◆* MORCURY 5/9003110/98/17/98/ COME ON OVER	1	40	41	37	35	CHRIS LEDOUX CAPITOL 99781 (10.96/16.98) 2D GREATEST HITS	17
(4)	4	5	37	LONESTAR ▲ SNA 6776294.G (10:50:16:90) LONELY GRILL	3	41	45	40	91	SOUNDTRACK ▲' CAPITOL 93402 (10 59)17.981 HOPE FLOATS	1
6	6	6	41	TIM MCGRAW A CURR 27942 110 9917 99 A PLACE IN THE SUN	1	42	38	29	15	VARIOUS ARTISTS UTV 5452036/89/EBAL (10 98/17.98) SUPERSTAR COUNTRY HITS	21
-	7	7	E .	MARK WILLS MERCURY S16296 (1) 39/17-981 PERMANENTLY	3	43	42	34	79	WILLIE NELSON LEGACY 60322/COLUMBIA 17 98 EQ/11 981 16 BIGGEST HITS	29
'n	8	8	107	DIXIE CHICKS A* MONIMENT AND SECONY TO SECONY SHEET WIDE OPEN SPACES	1	(4)	49	46	38	JOHN MICHAEL MONTGOMERY ATLANTIC ROSESIAG (10 98) E 981 HOME TO YOU	16
-	5		107	WYNONNA CURE SELDS AMERICAN SELDEN SPACES WYNONNA CURE SELDS AMERICAN SELDS SELDEN SPACES NEW DAY DAWNING	5	(45)	RE-	ENTRY	8	MANDY BARNETT SIRE 31046 (10.98/16.98) BIN I'VE GOT A RIGHT TO CRY	45
(9)	10	10	40		6	46	44	43	39	DWIGHT YOAKAM REPRISE 67385WIN 115 96/35 981 LAST CHANCE FOR A THOUSAND YEARS; GREATEST HITS FROM THE 90'S	10
=		-	-		1	47	43	25	25	LINDA RONSTADT & EMMYLOU HARRIS WESTERN WALL — THE TUCSON SESSIONS	6
10	11	9	16	LEANN RIMES ▲ CURB 77947 (1098/17 98) LEANN RIMES	_	48	46	48	22	JOHN PRINE OF BOY DESIGNATION IN SPITE OF OURSELVES	21
11	12	11	16	ALAN JACKSON ▲ ARISTA KASHVILLE 18892 (10 59:17.98) UNDER THE INFLUENCE	2	49	47	47	77	ALABAMA A FOR THE RECORD; 41 NUMBER ONE HITS	2
12	13	13	100	JO DEE MESSINA ▲ CURB 77904 (10 98/16 98) I'M ALRIGHT	5	50	48	56	66	TORY KEITH • MERCURY 558952 (1) 98/27 981 GREATEST HITS VOLUME ONE	5
13)	15	14	22	MARTINA MCBRIDE ● RCA 6782491.6 (10 9616.98) EMOTION	3	51	55	- 64	25	ASLEEP AT THE WHEEL DISAMONS 450137MTHROOM (100%) 5-90 EM RIDE WITH BOB	24
14	14	12	50	KENNY CHESNEY ▲ BNA 67655PtG 130 98/16 981 EVERYWHERE WE GO	5	52	50	54	76	ALAN JACKSON & MISTA INSPIRATE TRIBLE TO THE BOST TO THE WITH BOST	1
(15)	19	21	40	PACESETTER KENNY ROGERS • DESAMONTONER ON 1, 1 9916 981 SHE RIDES WILD HORSES	6	53	54	53	18	JEFF FOXWORTHY WARNEY BROS 47427/WIRK (10 98/16 98) GREATEST BITS	17
1000	_	_	-		15		-	-	-	MADA ONTONI GADOLALED	-
(16)	16	16	15	TOBY KEITH DISAMORIS 450205HYTUSCOPE (10:98/16:98) HOW DO YOU LIKE ME NOW?!	-	54	52	45	38	COLUMBIA 6875150NY (1898 EQ17.98) PARTY BOLE AND OTHER TAYONITES	4
17	9	=	2	TRACY LAWRENCE ATLANTIC \$3269/4G (10 98/16-98) LESSONS LEARNED	9	55	53	49	15	TRACY BYRD #0A 67881/RLG(10/98/16/98) IT'S ABOUT TIME	20
18	17	15	12	REBA MCENTIRE ● MCA HASHMILLE 170119 (11 99/17 98) SO GOOD TOGETHER	5	56	58	63	46	GEORGE JONES EPIC 69319/SONT (7 98 EQ/11 96) 16 BIGGEST HITS	50
19	21	20	20	CLINT BLACK RCA 67823/RLG (10 98/16 98) D'LECTRIFIED	7	57	57	60	21	YANKEE GREY MONUMENT 69085/SONY (10 98 EQ16 98)	41
20	18	17	16	GARY ALLAN MCA HASHMILE 170101111 9617 900 SMOKE RINGS IN THE DARK	9	58	51	51	19	VARIOUS ARTISTS WARNER BROS. 47537 (10 98/16.96) COUNTRY FUN	37
21	20	22	95	FAITH HILL &* WARNER SROS. 46750/WRN (10 98/15 98) FAITH	2	59	61	64	41	STEVE WARINER CAPITOL 98139 (10 98/16 98) TWO TEARDROPS	6
22	22	18	3	ALECIA ELLIOTT MCA NASHVILLE 170087 58 98/12 99/ 28 11 11 DIGGIN' IT	18	60	59	58	16	DOLLY PARTON SUBAR HILL 3900 (12 96/16/96) THE GRASS IS BLUE	24
23	23	19	37	BRAD PAISLEY ARISTA MASHWILLE 18871 (10.96/16.96) ER WHO NEEDS PICTURES	13	61	64	65	41	MERLE HAGGARD LIGACY 99323,099C17.9810/11.980 16 BIGGEST HITS	56
(24)	25	24	45	MONTGOMERY GENTRY COLUMBA 69/156/36NY (10/99/10/16/99) EE TATTOOS & SCARS	10	62	70	72	35	ALABAMA RCA 67793/RLG (10 56/16 56) TWENTIETH CENTURY	5
25	26	23	65	GARTH BROOKS ◆11 CAPITOL 97424 (19 98/26.98) DOUBLE LIVE	1	63	56	50	5	MINDY MCCREADY BNA 679209LS (4 989 98) SUPER HITS	46
26	27	27	34	GEORGE JONES ASYLUM 62368/660 (10 98/16 98) COLD HARD TRUTH	5	64	60	-	2	KEITH URBAN CAPITOL 97591 (10 99/16 98) KEITH URBAN	60
(27)	29	26	39	CHELY WRIGHT MCA NASHAVILLE 170005 (10 96/16 96) IIII SINGLE WHITE FEMALE	15	65	66	66	45	TRACY BYRD MCA MASHVILLE 170048 (11.98/17.98) KEEPERS/GREATEST HITS	5
28	28	28	15	TY HERNDON EPIC 68899/SONY (10 98 EQ 16 98) STEAM	14	66	62	71	47	TRACY LAWRENCE ATLANTIC BOLLDANG (10 96/06 98) THE BEST OF TRACY LAWRENCE	13
29	24	4	17	ANNE MURRAY STRAGHTWAY 20231 (19 98/19 98) WHAT A WONDERFUL WORLD	4	67	65	61	14	THE MAVERICKS MISCURY 2991 121 LO 1981 7 98 SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
(30)	30	33	50	GEORGE STRAIT ▲ MCA RASHWILLE 170050 (10 98/16 98) ALWAYS NEVER THE SAME	2	68	75	73	33	LYLE LOVETT CURB 111964/MCA (10.98/17.98) LIVE IN TEXAS	7
(31)	40	41	16	ANDY GRIGGS IICA 67596/RIG 110 99/16 98/ 100 YOU WON'T EVER BE LONELY	15	68	68	68	21	RANDY TRAVES ORGANIONS 453115/9/000000 (10/98/16/90 A MAN AIN'T MADE OF STONE	15
32	31	32	93	MARK WILLS & MERCURY \$36317 (10.7616 90: 100 WISH YOU WERE HERE	8	70	67	52	83	VARIOUS ARTISTS ARSTA MASHALLE 12050 (1009614 VIII) ULTIMATE COUNTRY PARTY	12
33	36	36	25	CLAY WALKER GANT 24717/WARHER BROS. (10.96/16:98) LIVE, L/LUGH, LOVE	9	71	63	67	27	SHERRIE AUSTIN ANSTA MASMALLE 19991 (10.99)14.59) [20] LOVE IN THE REAL WORLD	14
33	36	36	16	JESSICA ANDREWS DICHMICHIS 45COUNTERSCOPE IS 59 12 90 100 HEART SHAPED WORLD	31	72	72	67	25	MERLE HAGGARD TRABAL 6784449(3124-98 CD) FOR THE RECORD 43 LEGENDARY HITS	38
35	32	36	21	BROOKS & DUNN ◆ ARISTA NASHVILLE 18895 (10 98/16-98) TIGHT ROPE	8	73	69	16	18	CLAY WALKER ● GANT 24700WARNER INICS, (20 98/16 98) GREATEST HITS	9
36	34	31	45	JOHNNY CASH COLUMBIA (9739/SONY (7.9) EQ/11 98) 16 BIGGEST HITS	11	74	71	-	3	ROY ORBISON MONUMENT/LEGACY 6973850NY (7.98 EQ.11.98) 16 BIGGEST HITS	11
16	33	10	15	TRACE ADKINS CUMOL 96618 (30 99/16 50) MORE	9	(75)		-EXTRY	55	SOUNDTRACK A TROMISC SHITLEYS IN MEDITARY TOUCHED BY AN ANGEL: THE ALBUM	3

В	ilk	coard. Top Country Catalog I	Alb	un	IS	COMPLED FROM A MATIONAL SAMPLE OF RETAIL STORE MASS MERCHART, AND INTERME SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOURCESCAN TIM FEBRUARY 26, 2000	
WEEK	UAST WEEK	ARTIST MARINET & HUMBERDISTRIBUTING LASEL ISUSGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECT)	TOTAL CHART WEBS	THIS	UAST	ARTIST MARKET INVARIGNOSTRIBUTING LAGEL ISSUGGESTED LIST PRICE OR EQUIVALENT FOR CASSITTICED:	TOTAL DANKT
1	1	TIM MCGRAW ▲* CURR 77886 (10.94/16.96) 16 weeks at No. 1 EVERYWHERE	161	16	13	WILLIE NELSON ▲ COLUMDIA 641 8450NY (5 90 EQ9 90) SUPER HITS	S 28
1	1	MARTINA MCBRIDE ▲* RDA 67516RLG (10 90/16 90) EVOLUTION	129	16	14	TRISKA YEARWOOD ▲* MICA NASHWILLE 170011 (11.9617.98) (SONGBOOK) A COLLECTION OF HITS	s 12
7	7	BROOKS & DUNN ▲ ARISTA NASHMILE 18052 (10.9626.98) THE GREATEST HITS COLLECTION	126	16	17	LEANN RIMES ▲* CURR 77865 (10 98/16 98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONG	s 12
6	5	HANK WILLIAMS JR. ▲* CURB 77638 (6:96.9.38) GREATEST HITS, VOL. 1	297	17	18	THE CHARLIE DANIELS BAND A ' 67C 5569450NY (7 56 EQ11 98) A DECADE OF HITT	s 500
6	7	SHANIA TWAIN ◆ 1º MERCUTY 522886 (10 98/17 98) ■ THE WOMAN IN ME	262	16	16	ALISON KRAUSS & ROUNDER STOREST STOREST GROWN SHE NOW THAT THE FOUND YOU IS COLLECTION	12
6	6	PATSY CLINE MCA SPECIAL PRODUCTS 420265MICA (2 98/6 98) HEARTACHES	61	16	-	ANNE MURRAY SIX 31158CAPTOL (32 09/16 90) THE BEST. SO FAR	-
1	1	GARTH BROOKS ◆11 CAPITOL 29689 (10,98/15,98) THE HITS	234	22	16		-
6	7	ALAN JACKSON ▲* AHSTA MASHMILLE 18001 (10.99/16 90) THE GREATEST HITS COLLECTION	225				
1	1	TIM MCGRAW ▲* CURR 77/699 (1.98/15-91) NOT A MOMENT TOD SOON	307	22	16	VINCE GILL ▲* MCA NASHVILLE 111047 (10.9W16.98) WHEN LOVE FINDS YOU	-
10	10	JOHN DENVER MAKEY 4750 (5.467 90) THE BEST OF JOHN DENVER	85	22	16	TRAVIS TRITT ▲ WARNER BROS. 46001/WKH (10 98/16 98) GREATEST HITS — FROM THE BEGINNING	B 212
11	11	PATSY CLINE ▲* MCA MASHVILLE 320012 (7.58/12 (8) 12 GREATEST HITS	673	23	13	GEORGE JONES ▲ CPIC 40771/SONY IS 91 EQ9.910 SUPER HITS	s 428
12	11	CHARLIE DANIELS ▲ EPIC 64182/90NY (5.98 EQ9.98) SUPER HITS	263	16	-	VINCE GILL A. MCA NISHVILLE 111394 (11 99/17 98) SOUVENIR	s 193
13	15	GEORGE STRAIT ▲* MCA NASHWILLE 110631 (10 98/16 98) PURE COUNTRY (SOUNDTRACK)	375	25	_	THE JUDDS CURR 11151AMCA INSHMILLE (11 98/17 98) GREATEST HITS	s 10

bu Wade Jessen

POP GOES THE COUNTRY: A pair of country crossover singles invades a laundry list of Billboard charts, including Top Country Singles Sales, as Lonestar's "Amazed" (BNA) and Faith Hill's "Breathe" (Warner Bros.) shoot to No. 1 and No. 2, respectively, on that list, after bowing last issue because of street-date violations.

Scanning approximately 54,000 units and making chart history along the way, "Amazed" finishes at No. 3 on The Billboard Hot 100. "Breathe moves more than 50,000 to finish at No. 5 (see Hot 100 Spotlight Obviously released at retail to fuel performance on the Hot 100, the

two singles gather plenty of radio points. After six weeks atop Hot Country Singles & Tracks, "Breathe" holds at No. 5 with 4,380 detections, and "Amazed" benefits from 1,928 country plays. The latter spent eight weeks at No. 1 on the country radio list amid a record-setting 41-week run there. Meanwhile, on our Adult Contemporary chart, "Amazed" closes at No. 3, while "Breathe" takes Greatest Gainer and Airpower honors at

No. 11. On the Adult Top 40 chart, the Lonestar and Hill tracks bullet at No. 20 and No. 22, respectively. The bullets also fly on Top Country Albums, as Hill's "Breathe" gains 15% to hold at No. 2, while Lonestar's "Lonely Grill" jumps 16% and finishes at No. 4.

SPIRIT OF '66: With detections at 54 monitored stations, Mercury newcomer Eric Heatherly swipes Hot Shot Debut roses at No. 58 on Hot Country Singles & Tracks with an updated version of the Statler Brothers' 1966 breakthrough hit, "Flowers On The Wall." Heatherly's loval cover is already spinning in medium rotation (25-34 plays per week) at KSOP Salt Lake City, one of only a handful of heritage country stations on our panel that played the original version as a current. New spins are heard at WUSY Chattanooga, Tenn., and KXKC Lafayette, La.

Written by the late Lew DeWitt, a founding member of the quartet, "Flowers On The Wall" peaked at No. 2 on the country chart and at No. 4 on The Billboard Hot 100. It resurfaced in '94 on the "Pulp Fiction" soundtrack, which spent 107 weeks on The Billhoard 200.

HEARTS ON FIRE: Kenny Rogers earns our percentage-based Pacesetter trophy, as "She Rides Wild Horses" (Dreamcatcher) gains 98% to rise 19-15 on Top Country Albums and 162-109 on The Billboard 200. Sales are driven in part by "Buy Me A Rose," which enjoyed vigorous spins leading up to Cupid's big day. Up 390 plays, the 18-week-old sinspins seaming up or cipies of gas, Co soy pays, the 15-week-out single jumps 29-25 on Hot Country Singles & Tracks. Ropers also performed the song in a Feb. 6 episode of "Touched By An Angel," which was the highest-rated CBS show of the week and garnered the show's second-highest numbers of the season." Touched By An Angel" reenters Top Country Albums at No. 75.

Earlier on Feb. 6, a 20-minute "CBS Sunday Morning With Charles Osgood" feature on Mandy Barnett sends her "I've Got A Right To Cry" (Sire) back on Top Country Albums, at No. 45. Barnett's set could see sustained sales next issue on the heels of a stirring performance of 'Faded Love" on TNN's "Grand Ole Opry Live" on Feb. 12.

Arista's BR5-49 Documents Live Show

NASHVILLE—There's nothing quite so effective as playing to your

strengths, and that's just what road dogs BR5-49 are doing with the April 4 release of "Coast To a live album of their musical exploits last summer on tour with the Brian Setzer Orchestra.

"Everybody raves about the live show, and we wanted to put a piece out there that reflects that," says Scott Robinson, Arista senior director of artist development. This is what fans have been asking for, and this is what we decided to put out."

Robinson feels the project is an accurate reflection of the band's onstage personality. "It's true to BR5-49." he says. "It's not the most polished record, and that's not what we're shooting for. We're shooting for something raw and edgy to reflect the live element of what the band is, and that was the end result, which is great. This is not the Nashville-polished, high production record. It's BR5-49. which is dirty, edgy, and raw, which is what we love.

This is the band's fourth Arista release and is, in fact, its second live album. After honing its crowdpleasing show in front of enthusiastic audiences at Robert's Western Wear on Nashville's Lower Broadway, BR5-49 debuted on Arista in April 1996 with an EP appropriately titled "Live From Robert's." Since then it has released a selftitled sophomore album and "Big Backyard Beat Show.'

"We recorded this album all over," says BR5-49's Chuck Mead of the new project. "We call it 'Coast To Coast' because we did it everywhere—all over America."

Mead and BR5-49 cohorts "Hawk" Shaw Wilson, Gary Bennett, Smilin' Jay McDowell, and Donny Herron combine new tunes such as "Pourin' Pain," "Waiting For The Axe To Fall," and "Tell Me Mama" with well-worn favorites such as Charlie Daniels' "Uneasy Rider" and the previously released BR5-49 tune "Even If It's Wrong."

"We've gotten to be better players, and last summer it was a culmination of really, really taking it seriously and becoming a lot better players and songwriters," says Mead. "When you take a little time and step back and see what you have done, it makes you more inspired to continue doing that and do that in a way that doesn't drive you completely insane, which the road can do."

Mead says he's glad fans will be able to take a taste of BR5-49's live show home. "I'm not saying we're the Dead or anything," he says, but there are lots of people that have videotapes and tapes of our shows. I think that's kind of cool. but we decided to go ahead and put out our own. This is our very own bootleg."



BR5-49, which is managed by Mike Pontes, recorded with two Adat muchines to make the album faithful to the band's live show. There are no overdubs. 'We had [Nashville producer]

Mike Clute mix it up in the studio, says Mead. "Clute did a great job and saved our ass in a couple spots without doing overdubs."

Though BR5-49 hasn't gained widespread support from country radio, the band has long been a darling with media and retail. "They are one of my favorite bands," says Tower Nashville GM Jon Kerlikowske. "Here it's going to do great. What it will do nationally, who knows? It will be a record that's anticipated to begin with. and it will do well out of the box here in the Nashville marketplace."

He admits the band's lack of radio support presents challenges. 'It's the same problem all bands like BR5-49 have had," says Kerlikowske. "How do people know about it, 'cause they don't get any radio? They have to depend on listening station programs and alternative radio from college stations to triple-A stations to play them. Robinson says the album will be

serviced to country stations, but no single will go to country radio. Arista will work the track "Uneasy Rider" to modern rock specialty shows. "The band already has some true fans at radio that is not country, i.e., modern rock, triple-A, and Americana," he says, "Modern rock and triple-A have been requesting a record they can play that's not a Nashville-sounding record. This is a great record for them."

The band is booked by Creative Artists Agency and is being sponsored by Jack Daniel, which has tapped the band as spokesmen. "We'll be doing lots of cross-promotions with them from a radio standpoint and from a touring standpoint," Robinson says. "We'll tap into commercial buys, and we'll be doing all kinds of special [pointof-purchase materials] tied in with Jack Daniel's." Robinson says the label plans "a

whole bunch of new-media stuff, including audio streaming." He says the marketing approach will be grass roots and that the campaign will include in-store appearances, guitar giveaways, and special events. The band will do syndicated radio shows, including "World Cafe," "Mountain Stage, "Acoustic Cafe," and "E-Town

"This band lives on the road," he says, "Labels love to have those artists, because they are constantly working, which provides opportunities from a retail, a promotional, and a media standpoint, which is great. We see this band as a career band. They'll be touring forever and making records forever. They keep going forward. This is not the kind of band that waits for radio to tour around."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Wheel, BMUCherry - LONG, BMU Sheekes, BMU CLM/NL/WESK 29 LET'S MAKE SURE WE KISS GOODBYE (Noney Max. (SMC)

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Billboard HOT COUNTRY SINGLES ETRACKS

BROADCAST DATA SYSTEMS' BADIO TRACK SERVICE, 153 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITOREO 24 HOURS A DAY, 7 DAYS A WEEK SONGS RANKED BY NUMBER OF DETECTIONS.

THIS	WEEK	2 WKS AGO	WAS ON CHART	TITLE PRODUCES SONGWETTEN. SUF	ARTIST	PEAK	THES	UAST	2 WHS AGO	WKS ON CHART	TITLE PRODUCER (SCHIGWRITER) APPRINT & NUMBER PROMOTICAL USES APPRINT & NUMBER PROMOTICAL USES	PEAK
				MIGDLOSP GONGWETER: BUT			39	46	48	5	MDRE TRACE ADKIN T BILLET (T MCHUSH,D GURT) CAPITOL ALBUM CUT	39
1	2	2	23	MY REST FRIEND 1 week at fee, 1	TIM MCGRAW	1	(40)	41	41	14	WHAT I NEED JULIE REEVE	S an
2	1	1	25	COMMONT TAKE ME ANY FRANCES OF THE STATE OF	DIXIE CHICKS	1	(41)	45	43	7	5 HEART SOTT A GIRLFRIEND JIMMY'S GOT A GIRLFRIEND DIJMON'S GOT A GIRLFRIEND DIJMON'S RAPTISKS LINSELEDINA SURTHUR HARBIN, P. M.COMMEDI ME AND MAXINE SAMMY' KE RSHAW SAMMY' KE RSHAW	\$ 41
(3)	3	5	17	BACK AT ONE	MARK WILLS	3	42	37	36	14	ME ANO MAXINE SAMMY KERSHAV KITIGALI IG FORFICIREM M LIDNI (I) MERCIFE 11721	
4	4	6	24	SMILE	LONESTAR	4	(43)	44	46	R	JUST BECAUSE SHE LIVES THERE CHALEE TENNISON	43
5	5	3	21	BREATHE	FAITH HILL	1	(44)	47	51	7	UNCONOITIONAL CLAY OAVIOSOI	N 44
6	В	10	15	HOW OO YOU LIKE ME NOW?!	TOBY KEITH	6	45	39	28	20	MA AND MARKET SAME RECORDS MAY SECURES SHE LIVES THERE CHALL STORM CHARGE CHARGE SHE LIVES THERE CHARGE SHE LIVES THERE CHARGE SHE SHE SHE LIVES THERE CHARGE SHE SHE SHE SHE SHE SHE SHE SHE SHE SH	19
(7)	7	9	9	THE BEST DAY	GEORGE STRAIT	7	(46)	48	58	11	THE CHAIN OF LOVE CLAY WALKE	R 46
(8)	9	11	17	LESSONS LEARNED	TRACY LAWRENCE	8	47	50	65	3	ME NEITHER BRAD PAISLE	47
(9)	10	12	15	LOVE'S THE ONLY HOUSE	MARTINA MCBRIDE	9	48	55	-0	2	THE BLUES MAN ALAN JACKSOT ALAN JACKSOT	48
(10)	17	13	26	THIS WOMAN NEEDS	SHEDAISY	10	49	58	63	5	WHERE CAN I SURRENDER RANDY TRAVE	\$ 49
11	6	6	24	WHAT DO YOU SAY	REBA	7	(50)	52	54	6	I'VE FORGOTTEN HOW YOU FEEL SONYA ISAACI	S 50
(12)	18	15	19	BECAUSE YOU LOVE ME	JO DEE MESSINA	11	$\overline{}$	_	-	-	THINK YOUR BEAUTIEN SHALL SHAL	1 00
13	13	18	28	PUT YOUR HAND IN MINE	TRACY BYRD	17	(51)	54	59	4	DHUF IS COMMOND MICHERY MERCURY ACTION OF THE PROPERTY OF THE	51
-			10	AIRPOWER	JZ19CA 65907	-	(52)	61		2	N WISOM B CANNON IC BROOK & SMITH J COLLINS) WARNER BROOK ALTUM CUT WIT THE LOOK JERRY KILGOR	K 52
(14)	18	27	7	BEEN THERE CLINT BL	ACK WITH STEVE WARINER	18	53	49	49		NOTHING CATCHES JESUS BY SURPRISE JOHN MICHAEL MONTGOMER	49
(15)	17	22	9	DO WHAT YOU GOTTA DO	GARTH BROOKS	15	54	53	50	6	G LINES W HAVINGS TOUGLAS! SAWYER BROW!	-
16	17	3	26	HE DIDN'T HAVE TO BE	BRAD PAISLEY	1	(55)	59	57	5	BOO POUND JESUS SAWYER BROWN MA MILITER MAY JANUARY MODOLE PW THORN! CAPR ALEM CU THE COLO HARO TRUTH GEORG JONE MARKET MAY AND TRUTH MARKET MAY AND TRUTH MARKET M	7 30
(17)	20	25	18	CARLENE	(V) ARISTA NASHVILLE 13176 F PHIL VASSAR	17	56	51	45	16	REPRESE TO HER SECONDE TO HE S	1 40
<u>w</u>	20	23	10	DO WHAT YOU COTTA DO HE DIDN'T HAVE TO BE FROME TO BE CAREED AIRPOWER AIRPOWER	ARISTA NASHWILLE ALBUM CUT 1	17	57	57	62	4	UP NORTH (OWN SOUTH, BACK EAST, OUT WEST) R CHART WERE CONTROLL WORK ACCOUNTY TO BE CONTROLLED WORK OF THE PROPERTY OF THE P	57
(18)	23	26	15	DADDI WON I SELL THE FARM	MONIGOMENT GENTRI	18	(58)	NE	w.	1	FLOWERS ON THE WALL ERIC HEATHER!	y 58
(18) (19)	23 19	26 23	15 24	DADDI WON I SELL THE FARM	MONIGOMENT GENTRI	18		NE	₩ >	1 21	FLOWERS ON THE WALL ERIC HEATHERL' K STREAM IN DEWITT: MERCHAY A RUM CO	1 ~
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Billboard. Top Country Singles Sales...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES

REPORTS COLLECTED, COMPILED, AND PROVIDED BY

F W	WEE	\$8	WWG	TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	ARTIST
1	13		2	AMAZED et a 1595 MR.C : week at No. 1	LONESTAR
(2)	14	-	6	BREATHE WARNER DROS 16664/WRIN	FAITH HILL
3	1	1	20	BIG DEAL CURS 73086	LEANN RIMES
4	2	2	10	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) wind att water. CHILD BRO	OCK WITH HANK WILLIAMS JR. & GEORGE JONES
5	3	3	21	I'M DIGGIN' IT MEA NASHVILLE 172121	ALECIA ELLIOTT
6	4	4	26	IT DON'T MATTER TO THE SUNLOST IN YOU ◆ CARD, SITES	GARTH BROOKS AS CHRIS GAINES
D	NE	NÞ	1	JIMMY'S GOT A GIRLFRIEND CHANT 16887/WARNER BROS	THE WILKINSONS
8	5	11	7	THE FUN DF YOUR LOVE BNA 65931191.0	JENNIFER DAY
3	6	7	13	CAN'T NOBODY LOVE YOU (LIKE I DO) CURE 172141/MERC	WYNONNA
10	9	9	141	HOW DO I LIVE ▲ 1 0.068 73022	LEANN RIMES
11	7	5	21	STEAM EPIC 79269/SCNY	TY HERNDON
12	10	8	47	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 736	160 TIM MCGRAW
13	В	6	15	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN

THIS	WEEK	2 WKS AGO	WINS OF	TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	ARTIST
14	11	10	17	THE QUITTIN' KIND EPIC PROSESSORY	JOE DIFFIE
15	12	12	11	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 NCA 65917/816	ALABAMA
16)	19	21	4	NO MERCY ETIC 79345/SONY	TY HERNDON
17	15	15	42	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
18	17	13	15	DON'T MAKE ME BEG CU98 73087	STEVE HOLY
19	16	14	27	ALL THINGS CONSIDERED HOM/MENT 79249/50NY	YANKEE GREY
29	20	17	38	LIGHTNING DOES THE WORK WARNER BROS 16984WRN	CHAD BROCK
21	18	16	15	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
22	21	20	34	LONELY AND GONE COLUMBIA 75/2105/09Y	MONTGOMERY GENTRY
23	23	22	85	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
(24)	NE	N Þ	1	PLL NEVER PASS THIS WAY AGAIN ATLANTIC BALLANG	TRACY LAWRENCE
25	25	25	63	COMMITMENT ◆ CURB 73055	LEANN RIMES



bu Bradley Bambarger

STYLE NOUVEAU: Repeat after me: Classical sic is not dowdy . . . Classical music is not square. Of course, it's not. Real classical music can actually be some of the hippest art around, particularly compared with pop product. Yet why do so many record companies-large and small-still package their classical wares in the frumpiest way imaginable?

We won't embarrass the main offenders here: instead let's praise those labels who allow the public to judge a good book by its cover: ECM and Nonesuch, Glossa and Harmonia Mundi, Winter & Winter and Alia Vox, select Deutsche Grammophon titles and the Philips "Great Pianists" edition, And now, with perhaps the boldest aesthetic program, is Naïve/Auvidis; the French distributor and label stable is not only developing a fresh look for its new releases but is investing in a thorough renovation for its top catalog titles

Led by president Patrick Zelnik-who spent 17

years with Virgin. including time shepherding the opening of the firm's Megastores-the Parisbased Naïve purchased Auvidis less than two years ago and has been reinvigorating the already-successful company. The 3,000title Auvidis backlist features such classical imprints as Astree (early music, including the bulk of Jordi Savall's catalog), Valois (Classical and Ro-



mantic repertoire, with such artists as Spanish soprano Maria Bayou), and Montaigne (modern sounds, with the Arditti Quartet), as well as an expanding line in world music. Naïve also has a share in a quality book publish-

ing house in France and is pushing into multimedia and the Internet, according to Zelnik, who stresses that sound should always be complemented by vision. The new economy demands that we link music with visual art, whether it's with DVD or the Inter-

net-and that is particularly important with classical and world music, which aren't supported by the usual mass media outlets," Zelnik says. "Not coming from a classical background, I was surprised when I met some of these Auvidis artists,

because they were so charismatic, even glamorous," he says, "Well, I wasn't surprised that they were that way, since they are artists, after all, I was surprised at the separation between reality and the way they are represented on album covers and in promotional materials. Our new packaging and presentation aims to emphasize the personalities of our artists, and I think the public will respond very well to the new, more imaginative look, particularly nger people."

Zelnik's sense of style has produced beautiful new Digipaks for such titles as the new set of rarely heard Revnaldo Hahn chamber music by the young Quatuor Parisii and the album of Stefano Fabri's 17th-century vespers by the excellent A Sei Voci-not to mention the smart reissue of Savall's back catalog (including remastered versions of several classic solo viol albums). Bayou's catalog has been overhauled to subtly showcase her fetching visage, and she has a promising new album due in

March of Handel arias with Skip Sempe's Capriccio Stravagante. Sharply designed (but in a jewel case) is a great album of Albert Roussel concertos for orchestra from David Stern and the Ensemble Orchestral De Paris, as is an imaginative mass compilation from A Sei Voci. Pianist Jean-Francois Heisser's two-disc set of inimitably Gallic Beethoven gets a deluxe, ECM-like presentation (including fanciful essays by noted French authors), and the cover of the Arditti's new album of Karlheinz Stockhausen's wacky "Helikopter Quartett" puts an enticing face on the music.

Early this spring. Naïve will reissue repackaged sets in Quatuor Mosaiques' wonderful Haydn cycle on Astree. Noteworthy new releases include a brightly festooned album of New World Baroque from guitarist (and Savall associate) Rolf Lislevand and a set of early Neapolitan vocal music from the ensemble Doulce Memoire. And a highlight in this Bach anniversary

naive

year will be ace lutenist Honkinson Smith's two-disc set of his own transcriptions of the composer's sonatas and partitas for solo violin. The striking cover photo of the latter album helps present Smith-for

perhaps the first time—as the compelling poet that he is. Several of these new albums will come with

increased promotion and international touring, according to Zelnik. "We plan to put out fewer records during any given year, but we will present and promote them much more completely than ever before," he says. "Touring in the U.S. for an artist like Maria Bayou is vital. And more and more, the Internet will be a key avenue for promotion, especially for new artists. You can build demand on the Internet that allows you to then present a case for the artist at traditional retail."

Naïve/Auvidis currently has 10% of the classical music market in France, according to Zelnik, and 1% of the overall market, at 75 million francs (\$11.2 million) worth of turnover last year. With doubledigit increases in the fall, Zelnik predicts that Naïve's turnover for the next fiscal year will be 100 million francs (\$15 million), for 1.5% of the market. The company has its own sales force in France and Spain, and it goes through kindred-spirit Harmonia Mundi in the U.S., the U.K., and Germany.

Beyond issues of visual style, Zelnik brings what

looks to be an inclusive but integrity-conscious A&R perspective to Naïve, stressing that the evolving operation is a "generalist culture company" with an international outlook. He says, "We release music from the world for the world. And our goal is to develop a signature catalog without compromising this music. Although Naïve cannot be in the serious classical ghetto, we will not concentrate on crossover. The major classical labels are spending their time on this artificial crossover, which rarely produces lasting music. I do believe, however, that there is natural crossover happening all over the world, which is very exciting.

"Really, I think the crisis in the industry is not with the artists or the public; it is with the record companies," he says. "Most of the artists whom I speak with are open-minded about breaking down barriers, especially the new generation. The consumer, too, is looking for something beyond the standard. Look at the success of something like the Buena Vista Social Club. People travel much more these days and are therefore open to the world. And with so many people sitting at computers all the time now, I believe they hunger for the sound of something organic, something real, whether it's Cuban or classical.

Billboard. **FEBRUARY 26, 2000**

No. 1

Top Contemporary Christian. COMPRED FROM A NATIONAL SAMPLE OF RETAIL STORE MASS MERCHANIL. SOURCES MAD INTERPRET SALES REPORTS COLLECTED, COMPRES, AND PROMOTO BY

MPRINT & NUMBER DISTRIBUTING LABEL

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BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS

BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS

I'LL MEET YOU ON THE MOUNTAIN

TRUE NORTH

POWER

SWOOMIN

SANCTHARY

PASSION BETTER IS ONE DAY

NO TURNING BACK

SPRING HOUSE 2220/CHORDANT

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bu Deborah Evans Price

NRB NEWS: Congratulations to the National Religious Broadcasters (NRB) on another successful convention. The group drew more than 5,000 attendees to its 57th ual event, held Feb. 5-8 in Anaheim, Calif. The mood was rather celebratory, as the Christian broadcasting community had just won a victory when the Federal Communications Commission (FCC) reversed its decision restricting religious expression on noncommercial educational TV stations.

The ruling was a result of a controversial decision that came when the FCC granted a license for Cornerstone's WPCB in Pittsburgh to move to Channel 16, a channel reserved for noncommercial educational programming. In issuing the license, the FCC also placed additional guidelines stating that "religious exhortation, proselytizing, and statements of personally held religious views or beliefs" would not qualify as educational. With freedom of religious speech threatened, the NRB rallied the troops, and the FCC reversed its decision by a 4-1 vote. During a panel featuring Roy Stewart and Linda Blair from the FCC, Stewart joked that some of his comrades feared he wouldn't return from the convention, but audience members repeatedly voiced their appreciation and support.

The convention was a mix of educational seminars. music, and lively discussion. Michael W. Smith, Greater Vision, Big Tent Revival, Chris Rice, Kathy Troccoli, Babbie Mason, Bob Carlisle, and the Martins were among the Christian acts featured. Popular speakers such as Cal Thomas, Jack Hayford, and Tony Evans were among those at the event. This year's convention also boasted the biggest exhibit hall eyer, with more than 270

exhibits covering more than 150,000 square feet. Gaylord's GETdigital Media, FamilyNet, and crosswalk.com were

among the companies with booths. It was a spacious, welldesigned exhibit floor. If I had to give a prize to the best booth, I'd have to

bestow the honor on the Phil Driscoll Music Group. Driscoll's marvelous new album is titled "Plugged In." and the booth was designed along that theme. There were large cable-like tubes with multicolored lines coming out the ends that were lit up. The seats in the booths were designed to look like plugs for electrical outlets, complete with prongs for the legs. The stools were large batteries. On the other side of the booth, Driscoll's wife, Lynn, had created an interview area decorated with a heavenly theme to complement the new single, "Forever Ever Land.

But the best part of the booth was Driscoll's performances. Since artists aren't permitted to perform on the convention floor because of the sound level. Driscoll came up with the idea of broadcasting over a FM frequency. His workers passed out Walkmans and headphones tuned to that frequency so those in the crowd around Phil's booth could listen to him sing and play his trumpet, without disrupting any business being done in nearby booths. It was a great idea, and it was a special treat to hear some of the

great music from "Plugged In" live at the convention. Speaking of Driscoll, members of the armed forces will get the opportunity to see him perform at the White House on Presidents Day, Monday (21). "Secretary of Defense [William] Cohen called my office. They gave him my cell phone number. I'd never gotten a call from the secretary of defense before. I wanted to immediately go check my draft card status," Driscoll says with a augh, "He was so nice. He said the president liked 'Plugged In,' which blew me away. Then he said, 'Would you come and help us in the celebration of Presidents Day?" . . . It's a great honor. I was told by Mr. Cohen that it would be seen by every military manaround the world."In addition to the interaction taking place in the NRB exhibit hall, radio and TV broadcasters mixed with artists, managers, and label executives at a variety of edu-

(Continued on page 103)



by Lisa Collins

N DUE TIME: "In the music business, there are times that people come and go. But you'll always find people with longevity-those who continue to do what they do but also

incorporate what changing audiences want to hear. That, according to co-founder Karl Reid, is what accounts for the longevity of Commissioned, the 18-yearold Grammy-nominated group that helped to redefine (and expand) the boundaries of gospel nearly two decades ago with the incorporation of now-trademark driving

slines and funky, R&B-tinged harmonies "There is a time and a season for all things," Reid continues. "When we first came out, we were breaking the mold. Now, we believe there's a new move of God coming to the black church, and we believe our new album, 'Time & Seasons 'is owing to be instrumental in that move

The Tuesday (22) release of the act's 10th album, "Time & Seasons," brings an end to the group's 4-year-old hiatus from recording. A promo tour kicked off Feb. 18, as well as a radio blitz in key markets. The long-awaited new album-the first since the departure of Montrell Darrett-marks the debut of two new vocalists, Marcus Cole

Reid says the delay is mostly due to the restructuring of the group. "It took us a while to find somebody that would fit with s," Reid explains. "We've changed faces, but there was always a sound that Commissioned had that was always distinct—the four-part harmony, male voices, melodic harmonies, and the word. The sound is still there, What's more, according to Reid, the group has for-

matted the 17-track release much like a vocal adventure. circumnavigating the full range of its vocal stylings. "We wanted to do something different, so we have some

vocal skits that connect the songs, and then we're very pleased with the songs themselves," Reid reports. "We did a Sam Cooke-flavored ballad that is strictly quartet-style. We also did some praise and worship, one called 'Psalm 84' and another called Just Worship.' Then there are the two singles-Testify, which is trademark Commissioned style, and 'Glorious Praise,' which is straight church.

The notion that four years off could render their sound and/or style a bit stale does not faze Reid "We rejoice in the breakthrough gospel has been enjoy-

ing, but we don't feel time has passed us by," Reid says. "We know that there's still room for us to go higher, but we've done what we could do and feel with this albupeople are going to recognize what Commissioned is all about. We've been on sabbatical, but we're back, and people can expect to see Commissioned in a theater near them soon.

N THE MEANTIME: Effective this month, Cheryl Moore takes over as director of marketing for Myrrh Records' black music division. One of many priorities she takes on with the post is the April 25 debut of Mary, Mary, the much-talked-about female duo signed to Columbia Records last year . . . And Integrity Music has pushed back the release of Bishop Clarence Mc-Clendon's "Shout Halleluish" from Feb. 15 to April 18 to better accommodate its simultaneous general market/ Christian Booksellers Assn. promotional pullout through Sony/Word Distribution

Top Gospel Albums

COMPRED FROM A NATIONAL SAMPLE OF RETALL STORE MASS MERCHANT
AND INTERNET SALES REPORTS COLLECTED, COMPLED AND PROVIDED BY

ž	3	W 95	IMPRINT & NUMBER DISTRIBUTING LABEL	
Œ	NE	w Þ	VARIOUS ARTISTS	SAPS OUR CORRESPONDATION OF THE SPENS
2	1	8	TRIN-I-TEE 5:7 B-RITE 450359/INTERSCOPE EDI	SPIRITUAL LOVE
3	2	18	CECE WINANS WELLSPRING COSPEL 51711/SPARRO	W ALABASTER BOX
4	3	72	KIRK FRANKLIN ● GCGPO CENTRIC 490178/MTERSCOPE	THE NU NATION PROJECT
(5	29	BRENT JONES AND T.P. MOBB HOLT ROLLER TOLE MICE THE BR	ENT JONES AND T.P. MOBB
6	6	21	YOLANDA ADAMS ELEXTRA 62439/EEG MI	OUNTAIN HIGHVALLEY LOW
7	4	14	HEZEKIAH WALKER & THE LOVE FELLOWSH VERITY 43:32 (20)	IP CRUSAGE CHOIR FAMILY AFFAIR
(1)	8	7	THE MCCLURKIN PROJECT GOSPO CENTRIC 4902303MTERSCOPE CENTRIC	THE MCCLURKIN PROJECT
1	18	2		HE HERITAGE OF GOSPEL 2
10	7	95	FRED HAMMONO & RADICAL FOR CHRIST & VERITY 43130 (FRG)	S OF LIFE) CHAPTERS I & III
11	10	45	T.D. JAKES ISLAND INSPIRATIONAL SZASJOIDJANG (III)	SACREO LOVE SONGS
12	9	24	WINANS PHASE2 MYRRHWORD 69881, EPIC [18]	WE GOT NEXT
13)	16	16	YOLANDA AOAMS VERITY 43144 THE	BEST OF YOLANGA ADAMS
14)	19	46	DOTTIE PEOPLES ATLANTA INTL 10250	GOO CAN & GOO WILL
15	13	56	VARIOUS ARTISTS MUACO 1002 CELEBRATE	THE HERITAGE OF GOSPEL
16	15	38	RICHARO SMALLWOOD WITH VISION	EALING-LIVE IN DETROIT
17	14	23	IYANLA VANZANT HARMONY 1799 TEE IN THE MEANTIME — THE	MUSIC THAT TELLS THE STORY
18	11	51	VARIOUS ARTISTS ● VERTY 43(2) WOW GOSPEL 1999 — THE YEAR'S 30	TOP GOSPEL ARTISTS AND SONGS
19	33	2	LEXI PEAL DEAL 0797	AND THAT'S THE WAY IT IS
20	37	49	LEE WILLIAMS & THE SPIRITUAL QC'S	OVE WILL GO ALL THE WAY
21	17	22	THE CANTON SPIRITUALS VERITY 43335 EEE T	HE LIVE EXPERIENCE 1999
22	20	24	THE MISSISSIPPI MASS CHOIR	MMANUEL (GOO WITH US)
23	12	43	VICKIE WINANS CGI 5325/PLATINUM (III)	LIVE IN CETROIT II
(24)	28	10	NORMAN HUTCHINS :DI 1258	BATTLEFIELO
(25)	RE-E	NTRY	GOO SQUAD AMEN 1501 G	DOD MORNING NEIGHBOR
26	23	21	CARLTON PEARSON ATLANTIC 46006/AG (III)	LIVE AT AZUSA 3
27)	25	66	T.D. JAKES WITH THE POTTER'S HOUSE MA INTEGRITATION OF STATE OF THE POTTER'S HOUSE MA	SS CHOIR ROM THE POTTER'S HOUSE
28	22	51	VARIOUS ARTISTS EN COSPEC 20209 GREAT WON	IEN OF GOSPEL VOLUME II
29	26	83	TRIN-I-TEE 5:7 ● 8-RITE #90094/INTERSCOPE	TRIN-I-TEE 5:7
30	21	13	MARVIN SAPP WORD 69611 EPC	NOTHING ELSE MATTERS
31	27	35	GOSPEL GANGSTAZ B-RITE 490096/9/12/5009 [III]	I CAN SEE CLEARLY NOW
(32)	NE	wÞ	THE GOSPEL MIRACLES BORN AGAIN 1000PLAT	KUM HE LIVES
33	30	3	VARIOUS ARTISTS EM GOSPEL 20245	GREAT MEN OF GOSPEL
(34)	RE-E	NTRY	BOBBY WOMACK THE RIGHT STUFF 98584 CAPITOL	BACK TO MY ROOTS
(35)	NE	WÞ	THE WILLIAMS BROTHERS WALACO 1626	THE CONCERT
3 6	RE-E	NTRY	THE FLINT CAVALIERS THE FLINT CA	VALIERS LIVE IN CONCERT



37 29 51 VARIOUS ARTISTS INTERSOUND SSISPLATINUM

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(38) RE-ENTRY DOC MCKENZIE REST LITE 4016

40 24 17 MIGHTY CLOUDS OF JOY

39 31 26 VARIOUS ARTISTS COI 5333/PLATINUM

ord Is A Wonder" A but release from M als Sound Gost omises a musical experience to set you in a mood of pure worship and praise

OTVAS OF GOSPEL

and Chris Poole

Carlton Brings Solo Work Back To Warner For 'Fingerprints': Knit Classics Drops Reissues

been nearly two decades since Larry Carlton released a solo album for Warner Bros., the home of past efforts such as "Friends (1983) and "Mr. 335; Live In Japan" (1978). The guitarist's renewed association with the label began when he joined the supergroup Fourplay in 1998, and it continues on Tuesday (22) with "Fingerprints," his first solo project since

1996's "The Gift" (GRP) "Warner Bros. gave me positive and honest feedback," says Carlton. "I didn't start writing for the album until five or six weeks before going into the studio, so the label's energy and enthusiasm influenced the album greatly."



Both Carlton's upbeat persona and his love for engaging melodies are evident on "Fingerprints." "I was cognizant of keeping the melodies a little shorter than I did in the past," he says. "I used to write what I thought were complete songs, but now I think that they went on too long. I think that in the contemporary jazz format, I can write the emotional melodies that I like, but now I prefer to get to the book and to the solo a little

"Maybe I'm becoming a better composer and editor," he adds, "and I hope that is the case." While the melodies may be more immediate, creating the album was

than was any of his previous works. "I've become friends with [Fourplay members] Bob James





bu Steve Graubow

and Harvey Mason, and they are avid golfers," says Carlton. "From what I understand, golf is a personal challenge that you never fully conquer, and it's the same with playing music. There is always something new to discover on the quitar'

Country artist Vince Gill, a talented guitarist in his own right, guests alongside Carlton on the guitar duet "Gracias." which finds the two six-stringers playing tandem melodies over a series of pulsating grooves.

"I wrote the song with Vince in mind," says Carlton of the guitarist he met eight years ago while host-ing a show on TNN, "He was admittedly nervous when he came in, but when he settled in, it was obvious that he can play the guitar. I named the song 'Gracias' so I could always say thanks to Vince for being haylord

"I think that with the time that's gone by since my last solo release, and with my own growth as a player, there's a real fresh-ness in the music," says Carlton. "I think the production and songs are a good backdrop for my guitar to be a sensitive instrument out front, and I think people will listen and feel that I am still coming on strong.

UNEARTHED: Knitting Factory Records launches the Knit Classics imprint with reissues from the catalogs of Rashied Ali's Survival

Shannon Jackson's Decoding Society, and from the archives of producer Alan Douglas.

Knit Classics titles are available online at both knitclassics.com and iazza com: brick-and-mortar outets will be serviced with select titles after March. The imprint which is devoted to unearthing obscure recordings, plans future releases including rare dates from James "Blood" Ulmer, the Modern Jazz Quartet, and Dizzy Gillespie.

AND: "Wandering Moon," due Feb. 15 from Sony Classical, is Terence Blanchard's first project of jazz works for small groups since 1994's "Romantic Defiance" (Columbia). The trumpeter will sit in with the "Tonight Show With Jay Leno" band on Tuesday (22) . . . Most recently a guest performer with the Rippingtons, saxophonist Paul Taylor releases his third solo disc, "Undercover," Tuesday (22) on Peak/N-Coded.

'I think that with the time that's gone by since my last solo release, and with my own growth as a player, there's a real freshness in the music'

- LARRY CARLTON -

Conceived by producer/keyboard player Jason Miles, "Celebrating The Music Of Weather Report. coming from Telarc on Tuesday (22), explores the connection between Joe Zawinul's pioneering fusion group and the contemporary azz sound it spawned. Material from all phases of the band's discography is represented on the all-star affair, including "Birdland." "Mysterious Traveller," and "Man In The Green Shirt."

Jazz at Lincoln Center's uncoming 2000-2001 season will feature various tributes to Louis Armstrong to commemorate the 100th anniversary of the trumpeter's birth. The celebration begins with a concert July 4-the day Armstrong claimed as his birthday-by artistic director Wynton Marsalis and the Lincoln Center Jazz Orchestra at New Jersey's Liberty State Park . . . The San Francisco Jazz Organization, under the eye of artistic director and artist-in-residence Joshua Redman, dedicates its spring season to a multi-generational look at particular instruments and styles under the theme of "Traditions In Transition.

TOP WORLD MUSIC ALRUMS

Billboard

THIS WEDA	USTWID	WILS ON CHARIT	COMPLET FROM A NATIONAL SAMPLE OF FETRE S MICHIEFIET SALES REPORTS COLLECTED, COMPL IMPRINT & NUMBER/DISTRIBUTING LABEL	LED, AND PROVIDED BY ARTIST
Ð	1	46	NO. 1 SOGNO A POS 197222 43 sereis at No. 1	ANOREA BOCELLI
2	2	36	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FE WORLD CHICLIET IN NESCON 7903 244 188	RRER IBRAHM FERRER
3	3	49	THE IRISH TENORS JOHN MCDEPMOTT/AN MASTERTONE 8552/POINT INI	THOMY KEARNS/RONAN TYNAN
4	5	27	CAFE ATLANTICO RCA VICTOR 65401 EE	CESARIA EVORA
5	7	12	OISTINTO OIFERENTE NONESUCH 29501 ED	AFRO-CUBAN ALL STARS
6	6	8	MELELANA PUNA HELE LISSSE DER	KEALI'I REICHEL
0	10	44	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 517224	ANOREA BOCELLI
8	9	20	LIVE IN PARIS AND TORONTO VALLEY ENTERTAINMENT 19045	LOREENA MCKENNITT
(E)	13	2	ZYOECO PUTUMANO 80160	VARIOUS ARTISTS
10	8	7	ORALION RCA VICTOR 63559	CIRQUE OU SOLEIL
11	4	2	SPIRIT INTO SOUNO	MICKEY HART
12	12	38	VOLUME 2 RELEASE	NFRO CELT SOUNO SYSTEM
13	11	16	A MA ZONE LUMA BOTNARADA 48412/VIRGIN	ZAP MAMA
14	14	22	SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/V/RGIN	ELIACES OCHOA
15	15	3	HONEY BABY	THREE PLUS

TOP BLUES ALBUMS...

1	ı	18	LIVE ON GLANT REPRISE 24729 WARNER \$1105	KENNY WAYNE SHEPHERO BANO 18 weeks at No. 1
2	6	69	WANDER THIS WORLO ● A&M 540984/INTERSCOPE	JONNY LANG
3	2	14	GOTTA GET THE GROOVE BACK	JOHNNIE TAYLOR
(8	18	LOUG GUITARS, BIG SUSPICIONS ARISTA 14614 (8)	SHANNON CURFMAN
5	4	47	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	7	23	MATERIAL THINGS WALDONY 2825 MALACO	MEL WAITERS
7	5	26	IN SESSION ALBER STAX 7501 FANTASY	T KING WITH STEVIE RAY VAUGHAN
3	9	31	BLUES ● POLYDOR 547178 UNIVERSAL	ERIC CLAPTON
9	11	39	BEST OF B.B. KING THE MILLENNII	UM COLLECTION B.B. KING
10	12	28	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAW HELL	ETTA JAMES
Œ	NE	wÞ	LOUISIANA GUMBO PUTUMANO 161	VARIOUS ARTISTS
12	10	13	HEAVY PICKS — THE ROBERT CRA' MERCURY 546557/DJMG	COLLECTION ROBERT CRAY
13	14	19	LET THE GOOD TIMES ROLL NCA 112042	B.B. KING
14	13	2	SUSPICION ALLIGATOR 4871	COCO MONTOYA
(15)	RE-E	ATRY	NEVER MET A WOMAN I DION'T LIN	KE JIMMY LEWIS

			TOP REGGAE ALBUMS
1	1	13	CHANT COWN BABYLON THE CONCESSAND SEASONS IJ WEEKS AT NO 1
2	2	39	REGGAE GOLO 1999 VARIOUS ARTISTS VP 1559*
3	3	30	REGGAE PARTY POLYGRAM TUTSLAND 54545410JWG VARIOUS ARTISTS
4	4	32	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65/921-CRG
(3)	5	14	STRICTLY THE BEST 24 VARIOUS ARTISTS
6	6	15	STRICTLY THE BEST 23 VARIOUS ARTISTS VP 1569*
0	7	31	SPIRIT OF MUSIC ZIGGY MARLEY & THE MELODY MAKERS ELEKTRA 62396/EEG
8	10	17	STH ELEMENT BOUNTY KILLER
9	9	11	1999 BIGGEST RAGGA DANCEHALL ANTHEMS VARIOUS ARTISTS GRILD-SLEVES 4001
1	14	66	PURE REGGAE POLYGRAM TV 565122/0,M/G VARIOUS ARTISTS
11	8	30	OJ REGGAE MIX 2000 VARIOUS ARTISTS MAST 547051MITAR
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13	13	73	O.J. REGGAE MIX VARIOUS ARTISTS BLAST 542351WIFAR
14	11	10	HEADS HIGH MR, VEGAS

(15) RE-ENTRY LIVING LEGACY

Mounts, with the greatest sales going this week. Will describe concerns Associated surch surface and in the control of the Product of White is the part of Common symbol relationship with multi-stational sales. The Sended will.



Songwriters & Publishers

Top Love Songs, Decade By Decade ASCAP Lists Last Century's Leaders On Basis Of Performances

BY IRV LICHTMAN NEW YORK—ASCAP eyeing Valentine's Day somewhat belatedly (at least for a weekly publication like this one), has come up with its most-performed "love songs" for each decade

since the 1910s.

There are five songs, in order of performance strength, that are representative of each decade of the century just past, at least from the catalog of the 86-year-old performance right society, whose main competitor,

BMI, was established in 1940.

In letting the performance numbers speak for themselves, ASCAP has likely disappointed many folks who figure that a favorite song, at least in their nostalgic reveries, qualifies as a contender.

Indeed, the list of songs for each decade could easily accommodate another 20 or 30 songs with performance prowess, but a total of 45 songs does get the idea scross on a manageable basis. The price of limiting he lists, however, is that many of the greatest writers of love songs are nowhere to be found.

They include ASCAP stalwarts Irving Berlin; Jerome Kern; DeSylva, Brown, and Henderson; Arthur Schwartz; Frank Loesser; Sammy Cahn; Jule Styne; and the team of Rodgers and Hammerstein, although Rodgers is listed in the '30s list for "Blue Moon," with a lyric by Lorenz Hart.

Berlin, who was the granddaddy



irving benin: He didn't make the cut.

master of the accessible love song from the teens until the early '60s, probably would have topped the '40s decade with "White Christmas," which, of course, romanticizes Christmases past but isn't quite in the category of a romantic ballad. Berlin's catalog of romantic hits

does include the likes of 'Always" (the '20s), "Cheek To Cheek" (the '30s), and "They Say It's Wonderful" (the '40s). And the list of lovelies continues on for other unrepresented writers.

But it should be pointed out that while these writers, in spite of their obvious talents, aren't present thanks to the cold rules of mathematics, they are duly represented in a just-published revised compendium of "ASCAP Hit Songs." Here there are

many more songs from each decade, including the 1890s.

Some songs in the love-song compilation apparently benefit from performances accumulated years after their initial success, when they were revived in new hit versions.

The '46s "Blueberry Hill" (No. 2), by Al Lewis, Vincent Rose, and Larry Stock, had a hit revival years later by Fats Domino, while the same decade's "Since I Fell For You" (No. 5) by Buddy Johnson was revived in the '60s by Lenny Welch. Also, "As Time Goes By," the No. 1 song of the '90s, benefited from extensive consure after its appearance in the film "Casablance" (1941).

Only with the advent of the '60s does the ASCAP listing by decade begin showing the presence of two or more songs by the same authors. In the '60s, Hal David and Burt Bacharach have two songs: 'The Look Of Love,' that decade's top ASCAP song, and '(They Long To Continued on page 56)

NO.1 SONG CREDITS

I KNEW I LOVED YOU - Darren Heyes, Daniel Jones - Rough Cut/ASCAP, WILVASCAP
HOT COUNTRY SINGLES & TRACKS

HOT RAB SINGLES

THANK GOD I FOUND YOU - Marish Carry, James Harris III, Terry Lewis - Sonya/RTV Sonya/BMI
Rye Songa/BMI, EMI Agel/ASCAR Fyle Tyme/ASCAP

HOT RAP SINGLES
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Contusion/ASCAP, Will/ASCAP, Virginia

HOT LATIN TRACKS

RUTA FRESCA - Martin Madera - Gaira Producciones

Oumont Acquires Fischer Jobbing Unit; Sets Salute Brown, Cahn FISCHER JOBBER SOLD: On manuel Pratianni, Muse, Soul

the jobbing of printed music front, Charles Dumont & Son Inc. has acquired the interests of Carl Fischer Music Distributors from Carl Fischer LLC, now solely a music publishing operation after many years of running both a wholesale and retail business.

For an undisclosed sum paid by Dumont, it will assume the sales and distribution responsibilities of the Pischer jobbin and will have use of the Flacher name for several years, under the agreement. The Flacher jobbing unit once had offices in New York, Chicago, and Los Angeles. The unit traces its origins to a Chicago operation in

words & Music

Carl Fischer LLC is
based in New
York under

Vork under president Sandy Feldstein, the former chief of Warner Music Publications in He was to

Miami. VP Thomas Mormile remains in charge of the Carl Fischer Music Distributors unit of Dumont.

Feldstein reported the deal Ol

along with Charles Dumont Jr., executive VP of Charles Dumont & & Son Inc., based in Voorhees, N.J., its only location.

*EAR, YE ASCAP has released "The ASCAP Ear," the second volume of its special promo CD focusing on talent that has been largely featured in ASCAP showcases or workshops over the last year. The collection of 20 tracks is

available for hearing on the ASCAP Web site, ascap.com, which also features bio and contact information for all acts featured. Also, the performance right society hosted a release party Feb. 7 in New York and will host one Tuesday (22) in Los Angeles.

Acts featured in volume two of 4. "Best 6"
"The ASCAP Ear" are Em- 5. "Big B

manuel Fratianni, Muse, Soul Jahz, Five Degrees Of Soul, Justice Leeg, Jeff Klein, Jason Frederick, Sixpence None The Richer, Tom Anderson, Sydney Forest, Willie Mack, Troy Johnson, My Favorite Relative, Maica, Paul Thomson, Derryl Perry, Jeni Fujita, Tiorah, Ivan, and Angela Cotta.

And then they wrote... Frank Military, Warner/Chappell senior VP and also guardian of the publisher's representation of key golden-era writers, has come up with two more promo salutes, to Lew Brown and Sammy Cabn.

The Cahn set is a three-disc, 76song program, and the other, a single-disc, 27-

song "The Songs Of Lew Brown," is of an author who is lesser known than Cahn but atill has a catalog of won-

derful songs.

He was part of the hitmaking team of DeSylva, Brown, and Henderson (the score for "Good News") and of a collaboration with Sammy Fain that produced "That Old Feeling." In both sets, the vocals feature the cream of the crop.

MUSICALS EARN AWARDS: Three musicals have earned Richard Rodgers Awards in the year 2000: "Bat Boy" by Keythe Farley, Brian Flemming, and Laurence O'Keefe; "The Bubbly Black Girl Sheds Her Chameleon Skin" by Kirsten Childs; and "Suburb" by Robert S. Cohen and David Javerbaum.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing: 1. Red Hot Chili Peppers,

 The Beatles, "Yellow Submarine."
 Creed, "My Own Prison."

4. "Best Of Elvis Costello." 5. "Big Bad Voodoo Daddy."



BMG Music/Gellagher Deal. BMG Music Publishing has signed Rory Gellagher's Strange Music catalog on a global subpublishing basis. Shown, from left, are Paul Curran, managing director of BMG Music Publishing Ltd. in the U.K., and Donal Gallagher, brother of the late Rory, who oversees his catalog.



Epicentre Of Attention. Warner/Chappell Masc Inmade a worldwise daminisation cranegament, exclusion and a worldwise daminisation cranegament, exclusion Scandinavia, with Jammy Fun Music, which represents the songwilling affords of Fredrik Thomaster and Anders Willies strom, known as Epicentre. The writers have outs on upcoming albums by Tim Jamese (Columbia), Bosson (Capito), Dreemstered (LavaAlfantic), and 'N Syrc (Lilve), Shown, from let J. Prichmadrick, Bern Mariere of Jimmy Fun Music, Willistom, and Patrick Corneal, VP or International crastine services at Warner/Chapple In New York.



Joe 90, and the Gigote Austrip performed at a recent Rock for Hope concert at Los Anglesis Organization. To the Hope concert at Los Anglesis Organization. Dustra, Calif. Shown after the atons, from list, and calmison Starr, Octal Immerglack of Counting Crows, Gany Da Rosa of Joe 90, Craig Pulse of Joe 90, Socht Wolf of the TV shown Park Organization. The Critical Pulse of Joe 90, Socht Wolf of the TV shown Park Organization.

The Venerable Bruce Swedien Joins Axiom-MT Camp

producer/engineer/mixer Bruce Swedien to the list of converts to the Solid State Logic Axiom-MT digital multitrack console.

Swedien, who is an outspoken fan of vintage microphones, analog recording, and old-school techniques, has been working on the Axiom-MT at New York's Kampo Studios, owned by Shokei Harada and his wife. Yuri Harada, and managed by Alex Abrash.

Swedien first checked out the Axiom at nearby Quad Studios, which was the first music facility in the world to install an Axiom-MT. Impressed, he decided to try a project on it.

"I've been fascinated with this board," says the veteran studio pro. "When it came out I saw it at Quad. But you can't tell until you start mixing how good it is. It's very satisfying, and it's hard, when you've made as much music as I've had, to sit down at a new console and not have it mess with your schedule; that's a big deal."

Swedien's track record is as impressive as they come. Born in Minneapolis in 1936, he got his start in the Chicago recording scene working with none other than Duke Ellington. He went on to work with Count Basie, Quincy Jones (who remains one of his closest friends), Herbie Hancock, Michael Jackson, Barbra Streisand, and Edgar Winter, to name just a few.

At Kampo, Swedien has been working on a Daniela Mercury project for BMG Brazil. Produced by Will Mowat (of Soul II Soul fame) and Andres Levin (whose production résumé includes Tina Turner, Caetano Veloso, and Arto Lindsay), the album is being mixed by Swedien on the Axiom in Studio C and Tim Latham on the SSL G-series board in Kampo'a Studio A. The sessions



installed Solid State Logic Axiom-MT digital console. Swedien mixed several tracks on Brazilian artist Daniela Mercury's upcoming project for BMG Brazil.

are being assisted by Greg Thompson and Caleb Lambert, respectively.

Besidea great music, Swedien can always be counted on for a great quote. Reflecting on his age (he is approaching the "retire-

ment" age of 65), he says, "I have a lot of family in Sweden, and all my little nephews and nieces say. Oh, Uncle

Bruce, when are you going to retire, you're too old to do this stuff.' And I say, 'Retire?

What would I do? No! "It's a big thing in Sweden to

retire," he says. "Quincy and I talk shout it, and we've come to the realization of what it's really about. It can be summed by say-

WHEN YAMAHA'S PR representatives call promising a scoop, my ears perk up. After all, such calls have preceded the introduc-

hu Paul Verna

ucts of the '90s, including the ProMix 01 and 02R digital

tion of some of

the most sig-

nificant prod-

ing, 'When you retire, you get to

travel around and do what you

our lives, so why would I change? Good point, Carry on, Bruce!

The latest call from Yamaha concerned the AW4416, a recording, mixing, automation, sampling, and mastering workstation that was unveiled Feb. 3 at the National Assn of Music Merchants Convention

Aimed at project recordists and oat-conscious professionals, the AW4416 is a 24-bit, 16-track system that combines the functions of a hard-disc recording system with the mixing and automation capabilities that Yamaha pioneered with the 02R

In fact, the AW4416 features a similar screen interface to that of the 02R, and on-board effects and optional expansion cards like those found in the Yamaha 01V, the company's most recent com-

pact digital mixer. The converters on the AW4416 are 24-bit units, as opposed to the

20-bit ones found on all of Yamaha's other digital products to date. Equipped with 16 digital returns off the built-in hard drive, 16 digital inputs accessed via expansion cards, eight analog inputs, and a pair of two-track inputs, the AW 4416 features a

John Schauer, product manager for professional audio products for Yamaha's Professional Audio and Combo division. At a suggested list price of ap-

proximately \$3,000 for the AW 4416, Yamaha expects to cater to a wide range of users, from musicians with stripped-down atudioa to atudio ownera who might need a small, portable system with high resolution.

In order to hit all its targets, the company decided that aimplicity was key, according to Schauer. "One of the goals was to keep it simple," says Schauer, "One of the

biggest complaints about this type of unit is, 'Gee, they're deep.' But this one will allow someone who's a musician to start recording and at the same time, allow a power user to get even more out of it." While there is no competitive

product in the marketplace that offers the same features as the AW4416, its closest counterparts are the popular Roland VS-1680 like,' and we've been doing that all workstation and the newly intro-

cam MX-2424.

However, the AW4416 differs from the VS1680 in that it offers on-board automation, and it differs from the \$5,000 Mackie and \$4,000 Tascam units in both features and price points.

Schauer emphasizes the compatibility of the AW4416 with other digital platforms as one of its strengths. "It'll have total compatibility in

digital form with anybody with digital data-the idea being, if your handmates use Adats or DA. 88s, you're all set. You're going to be able to get in and out of this

When it begins shipping in June, the AW4416 will include a built-in, 2.5-inch drive with a storage capacity in the neighborhood of 10 or 12 gigabytes, according to Schauer. Among the optional accessories will be a CD burner that can be installed within the unit. In addition, the AW4416 will contain a SCSI 2 port for an external hard-drive connection.

AUDIO TRACK

NASHVILLE

COUNTRY STAR Wynonna worked at East Iris' Studio A on her latest Curb/Mercury Nashville release, produced by James Stroud, engineered by Ed Cherney, and assisted by Kevin Szymanski. Arista act Rustic Overtones mixed tracks in Studio A on the Solid State Logic 9000J for its upcoming debut album: David Leonard produced and mixed the session, with Szymanski assisting. Sparrow Records artist Michelle Tumes worked in East Iris' Studio R a Pro Tools suite, on edits for her forthcoming release; Leonard produced, with Chuck Turner engineering. John Hiatt worked in Studio A on a film soundtrack project with Leonard engineering and Szymanski assisting. Abra Moore worked on edits and mixes for her upcoming Arista release in Studio B with Jav Joyce producing and Giles Reaves engineering. Producer/ songwriter Darrel Brown tracked and mixed in Studio B with engineer Turner.

AT SOUND STAGE STUDIOS. Tim Rushlow overdubbed and mixed an Atlantic project with producer David Mallow, engineer Derek Bason, and assistant Doug Delong. Clint Black worked on mixes for an RCA album with producer James Stroud, engineer Julian King, and assistant Ricky Cobble. Lee Greenwood tracked, overdubbed,

and mixed an upcoming album with producer Jerry Crutchfield. engineer Steve Tillisch, and assistant Delong, Christy Southerland mixed for Giant Records with Garth Fundis producing, Chuck Ainlay engineering, and Tony Green assisting. Shooting Star overdubbed and mixed a V&R Records album with producer/engineer Kevin Beamish. John Anderson worked on a Sony Music project with producer Blake Chancey, engineer Ainlay, and assistant Green.

ROCK ACT King Crimson mixed an upcoming album at Seventeen Grand; band members Robert Fripp and Adrian Belew produced, with Ken Latchney engineering. Beth Nielaen Chapman edited and mixed a self-produced album with engineers Gary Paczosa and Chuck Turner and assistant T Neales Pam Tillis overdubbed an Arista project with producer Paul Worley, engineer Mike Poole, and assistant Sandy Jenkins. The same atudio team also worked on projects by John Anderson for Sony Music and Carolyn Dawn Johnson for Arista, Sara Evans overdubbed an RCA album with Worley producing, Jenkins engineering, and Neales assisting.

LOS ANGELES

VT ACT Ignite worked on its debut album with producer/engineer Thom Wilson at Track (Continued on next page)



album at Po"House Studios in Brooklyn, N.Y., with the renowned production team Full Force. Shown at the sessions, from left, are Paul Anthony of Full Force and Brad Fischetti, Rich Cronin, and Devin Lime of LFO; shown seated, from left, are Full Force producers Baby Gerry, Bowlegged Lou, and Junior "Shy Shy" Clark.

AUDIO TRACK

(Continued from preceding page)

Record in North Hollywood; Eric Williams assisted Also at Track Record, Columbia Records act Mary Mary worked with producer Warren Campbell, engineer

Anthony Jefferies, and assistant Ai Fujisaki. Pop singer Jessica Simpson worked on her Columbia single "Anyway" with pro-

ducers Sam Waters and Louis

Blind Eyes, Good Ears. Elektra Records act Third Eye Blind mastered its lates release, "Blua," at Bernia Grundman Mastering in Los Angelas. Shown at tha sessions, from left, are Third Eye Blind drummer Brad Hargreaves, managar Eric Godtland, co-producer Jason Carmer, vocalist/tyricist Stephan Jenkins, master ing angineer Brian "Big Bass" Gardner, and bassist Arion Salazar, (Photo: David Goggin)

Biancanello, who were assisted by Williams, Restless Records artist Warren G. worked with engineer Charles Nasser and assistant Fujisaki.

RENOWNED SINGER Nancy Wilson, Arista recording artist Kenny Latimore, and producer Kashif were at Music Grinder Studios in Hollywood recording Don't Get Around Much Anyfor the Over the Edge/Platinum Entertainment roject titled "Going Home-A Tribute To Duke Ellington.

UST OVER the Hudson River, in Hackensack, N.J., Trutone Mastering hosted several highprofile major and independent projects. Trutone engineer Phil Austin mastered the Linda Eder dance single "Never Dance" for Atlantic Records, José Feliciano visited Trutone with producer Al Payson and manager Joe Regna to assist Austin in mastering a New Year's-themed single, "Viva La Navidad." for his fan club for World Entertainment Assn. The dance single of the "Pokémon Theme" was mastered by Joe Yannecce for Robbins Entertainment. Yannecce also mastered the CD and vinvl maxi-single of "Void (I Need You)" by Tommy Boy act Catapila.

OTHER LOCATIONS

LAUGHING TIGER STUDIOS in San Rafael, Calif., hosted musician/producer Jerry Harrisen, who produced an album by the Pat McGee Band for Warner Bros.; Karl Derfler and Doug McKean engineered. Soul/R&B singer E.C. Scott tracked an upcoming Blind Pig Records album with producer Larry Batiste and engineer Steve Savage. Local producer/songwriter Andre Pessis was in producing an album by JJ Walker, a local alternative folk duo. Laughing Tiger owner Ari Ries worked on a recording project with mixer/ engineer Chris Brooks.

FOR A SMALL MASTERING company outside the New York/ L.A./Nashville axis, Airshow Mastering's five Grammy nominations are impressive. Airshow operates two studios in Boulder. Colo., and one in Springfield, Va. At the Boulder studio, David Glasser mastered Beausoleil's "Cajunization" (Rhino) and Doyle Lawson & Quicksilver's "Winding Through Time" (Sugar Hill).

In Springfield, Charlie Pilzer mastered John McCutcheon's "Four Seasons: Springsongs (Rounder Kids), Dinorock's "Dreamosaurus" (Rounder Kids) and Ella Jenkins & A Union Of Friends' "Pulling Through" (Smithsonian Folkways).

NDRE STUDIOS in Philadelphia broadcast and recorded a "World Cafe Special Producer's Session" with host David Dye. The featured guest was Warren Zevon, who played selections from his Artemis Records album "Life'll Kill Ya," plus some of his classics. The session was engineered by Michael Comstock.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

FOR THE RECORD

Arista Records president/CEO Clive Davis' title was listed incorrectly in the Feb. 5 Studio Moni-

PRODUCTION CREDITS

	BILLBO	DARD'S NO. 1 SI	NGLES (FEBRUAR	Y 19, 2000)	
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	THANK GOD I FOUND YOU Mariah Carey Feat. Joe & 9B Oegrees/ J. Jam, T. Lewis (Columbia)	GET IT DN TDNITE Montell Jordan' S. Moore, B. Palmer (Def Soul)	COWBOY TAKE ME AWAY Obje Chicks/ B. Chancey, P. Worley (Monument)	HOT BOYZ Missy 'Misdemeanor' Elliot/Timbaland (The Gold Mind/ EastWest)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STU 010(S) Engineer(s)	CAPRI OIGITAL/AVATAR (Capri, ITALY/New York) Oana Jon Chappelle/Steve Hodge	PARAMOUNT (Los Angeles) Jamie Seyberth	WESTWOOD (Nashville) Billy Sherrill Tony Castle	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ OAW(S)	SSL 4000 G Plus/ SSL 9000	Focusrite w/ GML	Neve V3	Amek G 2250	custom Neve 803B
RECOROER(S)	(R(S) Sony 3348 Studer AB27		Sony 3348	Studer A827	Ampex ATR 124
MIX MEOIUM	Quantegy 499/467	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX OOWN STU 010(S) Engineer(s)	RIGHT TRACK (New York) Supa Engineer Ouro	LARRABEE (Los Angeles) Kevin Davis	THE WORK STATION (Nashville) John Guess Patrick Murphy	MANHATTAN CENTER STUDIOS (New York) Timboland Jimmy Douglass	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Harrison series 12	Neve V3	Neve 8048
RECORDER(S)	Sony 3348/Studer A800/ Pro Tools	Panasonic 3800	Radar II	Panasonic 3800	Studer A800
MASTER MEDIUM	Quantegy 467/499	Quantegy 499	BASF 900	Ampex 467 OAT	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	HIT FACTORY James Cruz	THE MASTERING LAB Ooug Sax	POWERS HOUSE OF SOUNO Herb Powers	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	WEA	WEA	UNI	WEA

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Estefan To Open Latin Music Confab

International Latin Music Conference just two months away, the IIth edition of the longest-running confab of its kind is rapidly taking shape.

Epic/Sonv superstar Gloria Estefor will kick off the three-day conference-set to run April 25-27 at the Biscayne Bay Sheraton in Miami with a brief welcome speech April 25

at the Sony Discos showcase. Following Estefan's remarks, there will be a video presentation of her May 29 disc "Alma Caribeña."

Scheduled to perform at the Sony Discos showrase are solsem/halladeer Jerry Rivera, pop pianist/TV host Francisco Paz, and promising singer/songwriter Tommy Torres, coauthor of Jaci Velásquez's recent chart-topper "Llegar A Ti." Velásquez, incidentally, appeared at Sony's show-

case last year. Additional Sony artists will be announced in the coming weeks.

Rykolatino's talented troubador Nava is slated to perform at the April 26 showcase, which will feature artists from six different labels, including Hollywood Latin. Complementing the musical sets

will be six industry panels. Confirmed to participate in the "Compositores In The Round" panel are Carmen Alfanno, senior director

at Sony/ATV Discos Music Publishing; Borja Aguirreche, creative manager at EMI Music Publishing Latin America: Ivan F. Alvarez, senior VP of Latin America at Universal Music Publishing: Alexandra Lioutikoff. VP of Latin membership at ASCAP: and Rudy Pérez, noted producer/songwriter who has helmed ton 10 hits in the past few years by Velásquez, Christian Castro, Millie, and Olga Tañón.

Aspiring songwriters who are registered conferees can get their material critiqued by this stellar five-person jury by submitting their demo tapes or CDs at the panel. Elsewhere, industry veterans

scheduled to participate in the "Will The Conciertos Go On?" panel are Henry Cárdenas, president of CFA; Jon Stoll, president of Fantasma Productions; and Jack Utsick, president of Entertainment Group Fund.

Slated to participate, thus far, in the "Bienvenidos Señor Dot-Com!" Internet panel are Jorge Fuentes, VP at Discos Fuentos America and Little Judy, executive producer at LaMusi-

Topping off the conference will be Billboard's seventh annual Latin Music Awards, scheduled to take place April 27 at the Jackie Gleason Theater of the Performing Arts in Miami Beach. Heineken En Vivo will sponsor the program, which will be taped by Telemundo for broadcast in May.

If you have not heard, Fonovisa idol Marco Antonio Solis will be inducted into Billhoard's Latin Music Hall of Fame. Jorge Pinos, of the William Morris Agency, will receive the El Premio Billboard Lifetime Achievement

For more information, contact Michele Quigley at 212-536-5002.



STATESIDE BRIEFS: Marc Anthony, Ibrahim Ferrer, Pancho Sánchez, and Chucho Valdés are booked to perform Wednesday (23) at the 42nd annual Grammy Awards in Los Angeles.

EMI Latin recording artist Oscar De La Hoya is scheduled to fight Derrel Coley on Saturday (26) at New York's Madison Square Garden. The welterweight bout will be televised on Latin radio company Mega Com-

munications and urban music online firm Aka.com have teamed to launch Akamusica, a Latin music portal. The launch date is expected to take place in March. Mega's 17 Spanish radio stations will become affiliates of Akamu-

NATALIA READIES TOUR: Ariola/BMG Latin act Natalia Oreiro, a sultry, 22-year-old Uruguayan singer/actress, is on a big roll. Her selftitled debut album hit double platinum (120,000 units sold) in Argentina, and her soap opera, "Muñeca Brava," was the highest-rated show in that coun-

Now Oreiro will spend much of the next five months in 12- to 14-hour rehearsals for a 40-date concert tour set to begin in July. Telemundo has picked up "Muñeca Brava" for broadcast in the U.S.

MEXICO NOTAS: Not only is José Alfredo Jiménez going to have a stat ue (Billboard, Feb. 19), but Ariola/BMG Latin icon Juan Gabriel will have his own sculpture erected at Plaza Garibaldi, the traditional locale in Mexico City where mariachis per-

As with the Jiménez figure, the sculptor of the Juan Gabriel statue was Oscar Ponzanelli. Ponzanelli took about a year to finish the project, because he could not see Juan Gabriel in person. The Mexican superstar thought it would bring him bad luck if he saw the statue before the ceremony, so he asked his longtime friend Queta Jiménez, "La Prieta Linda," as she is known to oversee all the details

Sasha Sokol is currently in rehearsals to be the narrator of Mozart's opera "La Flauta Mágica," which will be performed by Mexican tenor Francisco Araíza March 28 and 30 at Palacio De Bellas Artes in Mexico City. Carlos Cuevas, one of Mexico's

best-known bolero singers, has left Mexico City indie IM Discos after nine years for Warner Music Mexico. Terms of the deal were not disclosed. but Cuevas says he inked the pact because Warner plans to promote him outside of Mexico. Cuevas' label bow will be produced by Jorge Avendaño

track "Sexo, Pudor Y Lágrimas," EMI Mexico is trying to repeat its film success with the soundtrack to "Todo El Poder." Unlike "Sexo, Pudor Y Lágrimas," "Todo El Poder" contains previously recorded tracks by noted acts such as Plastilina Mosh and El Gran Silencio, plus a cover version of "La Túmbola," a hit by '60s rock'n'roll star Johnny Laboriel.

AMMIN' JANUARY: It was chilly over much of the U.S. in January, but sales of titles appearing on The Billboard Latin 50 remained warm, as 545 500 units were moved last month

up a robust 29% from January 1999. No blockbusters or strong newcomers to the chart could be found in January, but the overall depth of sales was impressive, as last year's titles maintained high chart positions. Indeed, eight of the top 20 sellers in

January were at least six months old: five of the top 20 sellers were at least nine months old. Following is the January recap. which was measured from Dec. 28.

1999, to Jan. 25. The Billboard Latin 50: January: 545,500 units; weekly average: 136,500 units. December: 868,500 units; weekly average: 217,000 units. January 1999: 428,000 units; weekly average; (Continued on page 48)

LATIN TRACKS A-Z

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HIGHLIGHTS

- HOPE & HARMONY GOLF AND TENNIS CLASSIC hosted by Entertainment Industry Council of the Diabetes
 - Research Institute Foundation & Billboard Magazine Doral Golf Resort info:1.800.321.3437 or 954.964.4040
 - WELCOME COCKTAIL RECEPTION
 - SONY SHOWCASE
- An evening of special performances brought to you by Sony opening welcome by Gloria Estefan with a presentation of her forthcoming disc "Alma Caribena"
 - performances by salsa star Jerry Rivera
 - piano sensation Francisco Paz singer/songwriter Tommy Torres
 - · A HOT NIGHT OF MULTI-LABEL ACTS · from Fania Records, Hollywood Records,
- Mundo Records/Triloka Records, Ryko Latino and more! · GALA AFTER-AWARDS PARTY · THE party of the year!
 - **Hot Panel Topics**
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 - Roqueros
- Stors On TeVe
- · Will The Conciertos Go On?
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ncellations must be received in writing. Cancellations received before April 7th are subject to a \$150 administrative fee. No refunds will be issued after April 7th.

Artists & Music

NOTAS

(Continued from page 46)

Pop genre chart: January: 204,000 units; weekly average: 51,000 units. December: 316,500 units; weekly average: 79,000 units, January 1999; 179,000 units; weekly average: 45,000

Tropical/salsa genre chart: January: 206,000 units; weekly average: 51,500 units. December: 360,500 units; weekly average: 90,000 units. January 1999: 139,500 units; weekly average: 34 500 units.

Regional Mexican genre chart: January: 99,500 units; weekly average: 25,000 units. December: 152,500 units; weekly average: 38,000 units. January 1999: 86,500 units; weekly average: 21.500 units.

CHART NOTES, RETAIL: The weekend leading up to Valentine's Day historically boosts sales of titles appearing on The Billboard Latin 50, and this year was no exception. This issue's sales came in at 152,000

pieces, up 15% over last issue. Also, this issue's numbers represent a 13% rise compared with the similar issue last year

Given the obvious amorous nature of Valentine's Day, romantic salsero Mare Anthony and pop torch vocal-

ists such as Enrique Iglesias, Jaci Velásquez, Charlie Zaa, and Luis Miguel fared well.

Anthony's "Desde El Principio-From The Beginning" (Sony Discos) regained the throne of The Billboard Latin 50 with 9,000 units, up 29% compared with last issue

Iglesias' "The Best Hits" (Fonovisa) vanited 55% to 7,000 units, Velásquez's "Llegar A Tf" (Sony Discos) rocketed 130% to 6,900 units, Zaa's "Ciego De Amor" (Sonolux/Sony Discos) soared 117% to 6,500 pieces, and Miguel's "Amarte Es Un Placer" climbed 33%

to 4,000 units. Anthony's disc, now atop the pop genre chart for 14 straight weeks, vaults 190-172 on The Billboard 200. Conjunto Primavera's "Morir De

Amor" slides 2-1 on The Billboard Latin 50 on 8 500 units but still retains top ranking on the regional Mexican genre chart for the third successive

Iglesias' "The Best Hits" moves into the top rung of the pop genre chart this issue

CHART NOTES, RADIO: The flipflopping at the apogee of Hot Latin Tracks continues this issue, as Carlos Vives' "Fruta Fresca" (EMI Latin) reclaims No. 1 on the chart with 14.9 million audience impressions, up 700,000 impressions from last issue.

Ricardo Arjona's No. 2 entry "Desnuda" (Sony Discos), which tallied 13.5 million impressions, has twice ousted "Fruta Fresca" from the top of Hot Latin Tracks, Likewise, "Desnuda" has been twice dethroned itself from the apex of the chart by "Fruta Fresca.

However, "Desnuda" remains king of the hill on the pop genre chart for the ninth week running on 9.5 million audience impressions, down 400,000 impressions from last issue

Los Angeles Azules' "El Listón De Tu Pelo" (Disa/EMI Latin) holds down the fort on the regional Mexican genre chart for the fourth consecutive week on 8.9 million impressions, down 200,000 impressions from last issue.

Staying put at the pinnacle of the tropical/salsa genre chart for the second week in a row is Gilberto Santa Rosa's "Qué Alguien Me Diga" (Sony Discos), which scored 10.1 million impressions, up 900,000 impressions from last issue.

Assistance in preparing this column was provided by Teresa Aguilera in Mession City

EMI Publishing Opens Latin American Office the highly personalized service and BY JOHN LANNERT Joining Casonu is Borja Aguir-

EM1 Music Publishing Worklwide might have been the last publishing major to open a regional office for Latin America. But now that the publishing giant has officially set up shop in Miami Beach, company chairman/CEO Martin Bandier asserts that EMI will be making its presence felt in Latin America-and in the U.S. "More and more Latin music, in

addition to its significant growth, is also such an integral part of the fabric of American music now," says Bandier. "It is imperative that you have an office in a place like Miami Beach, which is sort of the gateway of Latin America to America. "And we're not going to just stop

there," adds Bandier, "We also will have representation in Texas and Los Angeles." Heading up EMI's Miami Beach

office is Néstor Casonu, regional managing director of EMI's Latin publishing arm, EMI Music Publishing Latin America, Casonu, who spent most of his career as a record label executive, was previously regional director of EMI's Argentine subsidiary Though EM1 has now officially

opened its office, Casonu has held his post for three years while being based in Miami. He says the regional office was formally established because "it seemed that the last few years, the Latin American markets came to be more reliable from a political and economic standpoint. All of this prompted us to begin thinking about opening a regional office in Miami."

reche, the company's creative manager, who will work closely with Casonu in the signings of new composers from the Caribbean and the



Despite being a latecomer to South Florida, where four other publishing majors are well entrenched, EMI has been a major player, attracting big-name Hispanic song-Among its roster of standouts are

famed Latino recording acts Enrique Iglesias, Maná, Café Tacuba, Alejandro Sanz, Los Nocheros, Fito Páez, and Joe Vasconcellos,

Also signed to EMI is Brazil's superstar samba act Só Pra Contrariar and A.B. Quintanilla, the brother of Selena, whose hit songs recorded by Selena are administered by EMl. Also, the catalog of global icon Gloria Estefan is handled outside of the U.S. by EMI.

While noting that the essential responsibilities of a publisher involve copyright protection and exploitation of authors' works, Casonu adds that

financial backing offered by EMI is a factor that sets his company apart from the other publishers "We invest a lot of money in mas-

ters to negotiate with whichever label that offers us good artist development for our writers," says Casonu. One of the acts for which Casonu

helped develop and secure a record deal was Los Nocheros, a popular folk/pop quartet from Argentina that recently received a plaque from EMI Argentina for selling 1 million units of its four CDs. Bandier says the recent merger

between Warner and EMI has left the plans for the publishing divisions un in the air Still, Bandier notes that "in the

meantime we have to conduct business as usual. We have to go on the assumption that we are in business now, and the opening of this office is really just the signification of our presence in Miami." Regardless of what transpires

with Warner and EMI, Bandier points to Latin America as a key region in the future of the two companies, even though doing business there is challenging. "There are lots of territories

where it is difficult to collect performance and mechanicals, says Bandier, "But at the end of the day, we're hoping that collections will get better and distribution from the societies will get better. Everyone benefits from this, not just us, because the more we make, the more we can invest back into the local repertoire, and I think that will bappen."

™Billboard Latin 50

ARTIST IMPRINT & NUMBER OF TRIBUTING LABOR

Œ	2	14	MARC ANTHONY SOME DECOS EDERO weeks of No. DESOE:	IN PRINCIPIO FROM THE RECOMMES
2	1	3	CONJUNTO PRIMAVERA G.M.P 9906/FONDVISA	
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(12)	16	22	LUIS MIGUEL • WEA LATINA 29288	AMARTE ES UN PLACER
13	10	3	GRUPO SRYNDIS DISA 24663/EMI LATIN IDI	POR EL PASADO
(14)	12	15	RICARDO ARJONA SONY DISCOS 83592	RICARDO ARJONA VIVO
15	11	35		STA SOCIAL CLUB PRESENTS BRAHIM FERRER
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17	7	25	VARIOUS ARTISTS COLUMBIA 694935CNY DISCOS	
18	17	32	GILBERTO SANTA ROSA SONY DISCOS 83016	EXPRESION
18	20	15	LOS TRI-O ARIOLA 70326/BMG LATIN IN	MI GLORIA, ERES TU
28	22	41	ELVIS CRESPO ● SONY DISCOS 82917	PINTAME
21	24	38	ENRIQUE IGLESIAS ● FONOVISA 0517	BALAMOS
22	19	12	VARIOUS ARTISTS JAIN 83527/50NY 0/5005	MERENHITS 2000
23	23	55	MARCO ANTONIO SOLIS ● FONOVISA 0016 @	
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29)	42	37	CHRISTIAN CASTRO ARIQUA 66275 RING LATIN EN	
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31	29	16	BANDA EL RECODO FONOVISA 80769 (20)	LO MEJOR DE MI VIDA
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		14		
33	34	71	VARIOUS ARTISTS BLAST 5489/SMMTAR CHAYANNE ● SONY DISCOS 82869 图	ATADO A TU AMOR
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39	45	77	SOUNOTRACK (PIC 68005/50NY 08005	DANCE WITH ME
40	38	20	VICTOR MANUELLE A SONY DISCOS 83310	INCONFUNOISLE
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42	36	27	VARIOUS ARTISTS COLD FRONT 6431/W/TEL	LATIN CLUB MIX 2000
43	37	29	LOS TIGRES OEL NORTE • FONOVISA BO761	HERENCIA OE FAMILIA
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13 MARCO ANTONIO SOLIS
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15 LOS HURAÇANES DEL NORTI

THE NE CONTENDERS

SKEPTICS SCOFF AT THEM FOR FLUSHING MONEY DOWN THE DRAIN BY INVESTING DURING SUCH A LEAN PERIOD, BUT A HANDFUL OF NEW ENTERTAINMENT COMPANIES ARGUE THERE'S NO BETTER TIME TO GAIN A FOOTHOLD IN AN INDUSTRY THAT, IN THE PAST, HAS HAD VERY LITTLE ROOM FOR NEW PLAYERS.

BY WINNIE CHUNG -



ONG KONG-The past two years have not been kind to business ventures in Hong Kong. And although all business sectors may have considered themselves hard-hit, the luxury goods and entertainment industries have been dealt a double-whammy with reduced consumption and rampant piracy.

While Hong Kong housewives have been catching the daily train across the mainland border to Shenzhen to stock up on their fake Pradas, Guccis and Fendis, film and music fans have only to trot down to the street corner to buy a pirated video or music compact disc for less than \$3 (U.S.). The music industry alone has suffered from a drop

of more than 60% in revenue from its peak of \$260 million (U.S.) in 1995, forcing a third of the industry professionals into a career change, by some estimates. The International Federation Of The Phonographic Industry (IFPI) estimates that between 50% and 60% of possible sales have disappeared into the pockets of pirates As a result, fewer recording labels have found it pru-

dent to invest their dwindling cash reserves into new artists; even majors have been scaling back by dropping less profitable singers from their rosters. Yet a ray of hope seems to be breaking through the

cture of doom and gloom, with at least three new labels making a big play of late to establish themselves in Hong Kong. While skeptics scoff at them for flushing money down the drain by investing during such a lean period, these new companies argue there could be no better time to gain a foothold in an industry that, in the past, has had very little room for new play-

The Chinese phrase for 'crisis' actually comprises two words: 'danger' and 'opportunity.' In these risky times, we really see an opportunity for us to make an impact," says Frankie Lee, director and CEO of Emperor Entertainment Group Ltd, which owns EEG

"From experience, we know that even if you lose money on nine albums, all you need is for the 10th to be a hit to make it all back," says Lee, formerly a Warner Music executive. "Of course, you would need good songs as well. The slow market conditions have made it easier for EEG to acquire certain necessary elements like talent. When the industry is at its peak, it is more difficult to recruit or sign up talent because everyone is grabbing for them and pushing the price up," he notes.

BAD TIMES BODE WELL Li Kuo-hsing, CEO of the Mei Ah Entertainment

Group, which recently started its own music label. Mei. Continued on page APQ-2

As Asia enters the new century, Billboard asked a few veterans in the region to also look back, at how East met West to form the music business as it exists today. We asked for memorable moments or observations on the cultural collision—the differences and similarities-which continue to shape the Asian music business.

"There is one thing that doesn't differ between East and West, and that is that the boss always wants the glamour that comes with success. When I was with WEA in the '30s, I released half a dozen albums with Dick Lee, and they were all flops. I was under pressure to drop him, and I told Dick the situation. In turn, Dick announced to the press that he would "retire" in anticipition of his predicament. Then came his final album undecontract, 'The Mad Chinaman' [1989]. It was a smash. Dick's fusion of Asian pop took off all over the region; suddenly, the boss wanted to take photos with him. Everyone loves the smell of success. But, since then, the business has changed drastically. In the near future, we will have less to sell. The reason is that this generation of record execs lacks repertoire knowledge. So, while there are many products to sell, a lot of it doesn't get released because the artists are not known to the label managers. The phenomenon that we are seeing is a market dominated by compilations. And it's nobody's fault but a music business that doesn't nurture music culture."

—Jimmy Wee, managing director,
Springroll Creative Agency, Singapore

don't want to name names here, in order to protect the guilty! A few years ago, it was in China for a meeting. Afterwards, at an industry banquet, we pre-sented the guest of honor—a Chinese vice minister for culture—with a bottle of French red burgundy worth culture—with a bottle of French red burgundy worth \$300. It was at the time when Asians were first learning about and enjoying European wines, and we hoped it would be a goodwill gesture to the vice minister. We had been told beforehand that he really enjoyed red wine and that we had to be careful to get him something good, because he knew what he liked to drink. It was a really expensive bottle, and the vice minister seemed to be really pleased to receive it. It was opened seemed to be really pleased to receive it. it was opened in front of him, and he poured himself out half a glass in front of all of us—and then he topped it up with half a glass of Sprite! He loved it, though! He finished the glass off and expressed his gratitude to us for the

present. I just stood there—my jaw had dropped!"

—Michael Smellie, senior VP, Asia Pacific,
BMG Entertainment international

can't really give that marks a difference between Asia and the West. My gut feeling is that the main differance is quite often. Continued on page APQ-4 PAGE APQ-2 ARTISTS & MUSIC PAGE APQ-6



Faith In Brit-Pop, Temporary Tattoos And A Poetic Enhanced-CD

News In Review

THE EASWAR POP SCENE, which more often than not revolves around hoopla, gim-micks and manufactured pop stars, got a kick in the teeth in the past year wh Faith Yang released her second album, "Silence." The album saw the artist discard the corny beats that often typify Mandopop and tackle a style more often

labels don't trouble Yang. "I don't give

a.... I don'l want to do music just

because we're going to give away more

stuff with the CD and put prettier pictures

on it," she explains, "I want to sing and

THE ALTERNATIVE POLLIPPINE rock act Cheese

is a long-range priority for Warner Music Philippines after the group's 1999 eponymously

titled debut album sold

more than 10,000

units. A new album

from the band is

planned for this sum-

mer. Cheese's aggres-

sive sound is a me

lange of rock and rap

do good music.

found on albums by such Brit-poppers as Blur and Pulp-whining guitar and solid vocals. Add to this a heap of reverberating electronica on several of the tracks, and you have one of the most innovative and individual albums of the past year in Talwan



The album took many involved in the and takes its rue from American hands Taiwan music scene by surprise. "A DJ such as Kom and Limp Bizkit, Warner on his live show played one of the songs is largeting older teenagers as the off the album, and then, halfway band's core audience, says Mony through, he stopped it and said, 'What Romana, WMP international marketing was that?" and then put something else A&R manager. An album launch last October highlighted the lifestyle of the band's audience; it featured a skaterecalled Yang in a recent interview "I didn't really care, though, as I don't like him anyway." Should Yang's sound be labeled underground? Hardly. Her boarding exhibition, tattoo art (offered with non-permanent ink) and artwork by label, Magic Stone, is one of the most popular labels in Taiwan. Mainstream? The Taiwan Top 10 would find it hard to the band members. "This style of music ion't a fad and will be around awhile says Romana, "Cheese will mature and cope with Yang. "To be in my position, develop its own sound within the genre, you've got to deal with the left and the and its audience will mature along with it." says Yang, "the underground 4 4 right," says rang, uncome hand, and blah-blah-blah people on one hand, and

THE SINGAPORE FILM titled "Eating Air" features a first on its soundtrack, a collaboration of rock and techno acts with Hokkien (Chinese dialect) pop groups. Released in December, the film has drawn strong reviews and was selected in compelition at the Rollerdam



the soundtrack's producer, "The cross-market potential has been dormant-even though Singapore is a multiracial country-because no one has explored it. So, for Juliet Pang's

THE HOTTEST NAME in Hong Kong lately is Nicholas Tse, 19, a rising star of the Cantopop and film industry. In the past year, he has distinguished himself from other newcomers in the business and has plenty of music awards to show for it this year. Predictions are that his star will shine even brighter in the months ahead. Tse, son of '60s sliver-screen heartthrob Patrick Tse Yin and actress Deborah Li, was snapped up for an eight-year contract by then-Fitto Records (now EEG Records) when he returned from Canada, where he had resided until 1996. Savs EEG director/CEO Frankie Lee of his artist's success, "We have concentrated on bringing out his good points, and I think now the audience is start-ing to appreciate his talent. We also make sure he gets exposure through different genres of music, and we're encouraging him to also write his own songs."
Tse's latest album, "Most Wanted," hit No. 1 on the IFPI album chart the week of its release, moving almost 70,000 units in sales.

KOREAN POP 1901 Steve Yeo—aka Yoo Seung-Jun—promises to be one of the busiest stars in the year 2000 in Korea. The 23-year-old male singer, who was raised in Los Angeles, displayed his energetic and artistic style in 1999 by releasing two studio albums and one live album. His fourth release, "Over And Over." produced by Backsan Media and distributed by Warner Music Korea, was released in December and marked another milestone in his career. "It's the first time that I had total artistic control over the album," says Yoo, "I got to write more songs, invite talented musicians of my choice and even co-produce for the first time." Although he has been better-known as a dance artist, the new disc displays his vocal skills, as well: five of his 13 new songs are ballads. You also has begun work as an anti-smoking envoy in Korea, appearing in public-service mes-saces distributed by the Ministry Of Health And Welfare. "Yoo has a charisma that appeals to both male and female," says Choi Soung-Han, managing director at Baeksan Media, "Unlike bands or actors, not many solo artists do have a charisma like Yoo. Male fans like his cool looks. Female fans like how he dances." Yoo. who already has toured Taiwan three times and last year released an Englishlanguage record in Asia, plans a national and regional tour in the year ahead.

> 'Yearning,' which is a Chinese pop ballad, we are approaching the Chinese radio stations, while for tracks such as the Boredphucks' '1-2-1,' which is sung in Hokkien, we are going to Chinese-language clubs and pubs. The Jechno numbers, like Nigel Woodford's 'Rider, are meant for the English-language channels."

> . . . JULIET THE DRANGE has offered the flavor of the new milennium in Malaysia on its eponymously titled enhanced CD. The Positive Tone label, which has been largely responsible for developing and exploiting the

English-speaking urban market of Malaysia, was the first to offer interactive CD releases lo lhe rapidly growing fanbase of Net surfers.

Managing director Ahmad Izham Omar says that all 12 planned album releases from his stable in 2000 will be "enhanced" with interactive elements. "In an industry which has thrived on 'safe' products, we feel that the market is ripe for change. The younger generation-exposed to MTV, Channel V, the Internet and Interactive media-have different musical tastes and expect value added technology with their purchases," he says. The interac-tive content of "Juliet The Orange-The

contains poetry by the duo-Mel May, who is studying economics, and Pin Lean, currently a law student. The two have been writing and singing logether since they met at girls' school in 1992. Their CD also contains photos, bios, lyrics and audio samples that can be remixed. Also released by the label. following a triple-plalinum debut, is O.A.G.'s "Melody Mocker" enhanced CD, which contains home videos, merchandising and fanclub hotlinks, games. album-production history, audio samles from previous releases and audio

loops that can be downloaded.

NEW CONTENDERS Continued from page APO-1

Ah Music, sees the situation in the same light as Lee. "In the good times, it is difficult to get a foot in the door, but when times are bad, I can advance while others retreat," Li says.

Another new label vying for a cut of the pie is BMA Records, part of the HKSkyE group. Managing director Kenneth Kam Kwong-sing says the company's musical developments represent its hopes of playing a part in reviving the local music scene. He admits that having less competition in the market is encouraging.

"There is an element of that. With the market being bad and peopl getting bored with the same old faces all the time, there is more opportunity for new faces to make it," says Kam. "But dedication on the part of our main backer, [businessman] Stephen Lo Kit-shing, to promote good music is also a strong factor."

Although there may be differences in motivation, all three new labels share something in common: They have the resources of a large entertainment conglomerate propelling them.

The Emperor Entertainment Group is part of the Emperor Group, presided over by chairman Albert Yeung Sau-shing. The Group-which now has four public-listed companies—started its business as a watch-and-clock retail shop in 1942. Business has expanded to include everything from investment and real estate to restaurant franchises.

The group branched out into entertainment when it bought Fitto Entertainment, a karaoke and music company. EEG was formed in January 1999, with involvement in four main areas of show business: usic, films, concert production/promotion and artist management. Although EEG is part of the group, it is not one of the listed companies and is funded by Yeung and private investors. At the moment, EEG's local roster comprises Nicholas Tse, Lillian Ho, Joey Yung, Grace Yip, David Tao and Wang Chieh.

MOVING CAUTIOUSLY FORWARD

Similarly, Mei Ah Music belongs to the Mei Ah Entertainment Group, ormerly known as Mei Ah International Limited. Formed in 1984, Mei Ah had previously been involved principally in video distribution but has expanded to other areas, including film and television production, as well as multimedia. Unlike EEG, however, Mei Ah Music is a sub-

sidiary of its listed parent company and is concentrating mainly on the Chinese-speaking markets. So far, it has only signed up one recording artist, Taiwanese actress Ruby Lin Hsin-ru, and has no plans for immediate expansion. "We're an entertainment group, so getting

into the music arena was a natural choice, says Mei Ah's Li. "We need to develop in all directions in order to build a better base. But we are proceeding very cautiously because we have not had much experience in this field. That has always been our way of working: We go step by step. We hope to be bigger and bet-ter in the the long term and maybe source for new talent in mainland China, but we would be looking for people who can sing as well as The newest kid on the block is the HKSkyE



Group, which comprises a film-production company, an advertising firm, an entertainment Web site (www. HKSkyE.com) and an artist-management firm, alongside the music label. The main source of financing comes from Lo, a businessman who has long been involved in the entertainment business.

MORE THAN A LABEL

All three executives agree that conditions at present have not been conducive to the survival of a lone record label. But, with more varied business interests, each company can help offset losses with other means of revenue.

"We're very compact, and we work as a group, not as a lone label. I feel that only concentrating on a record label is not suitable for a place like Hong Kong and the market conditions here, because it is so small it can only be feasible when mainland China opens its markets and can be compared to the American or European markets," explains Lee at EEG. "In Hong Kong, an artist's success is judged by popularity, and that only comes with more exposure. But a singer cannot release an album every month, so we have to find other things for them to do: films, commercials, TV work. That's why we need the management arm to support it. Their development will be more rounded, and our capital and resources are better distributed. If the record sales are not good, we can shift more resources to management or film."

For BMA, which has signed 11 new artists, the recording arm compl

ments both the film and the Internet company for the same reasons 'We need the new faces to draw the younger crowd to our Web site and our new singers need more avenues for exposure, so they work well

to complement each other," says Kam.

Of the three new companies, EEG has been the most aggressive in the past year and already has the results to show for it. Its main star. Nicholas Ise, has gained a firm foothold in the industry and was featured prominently in last year's annual music award shows. He also has a highly successful film career, having appeared in such blockbusters as "Gen-X Cops" and "A Man Called Hero." His recent album. "Most Wanted." sold more than 70,000 units in its first week and was No. 1 on the IFPI-Continued on page APO-4



MTV captivates 111,832,228 households* from Bangalore to Ball by localising programmes that taste more like Sabay than soulash to soung Asian adults (15-84 year olds). That's why we're their No.1 music based entertainment channel. So the next time you promote your artists in Asia, give us a shout, unless you want a case or Delhi belly.



Asia & the world's ravourite music channel

EAST MET WEST Continued from tage APO-1

between form end content-love songs versus more chellenging sociel-commentary music. But, if you are talking ebout the bottom line, the music business is all about finding the right song and the right music that the market is aspiring to, or which it can become part of. In this case, I really do not see the difference. As fer es i can see, it is a metter of degree. It is ebout having the right people who ere close to the mar ket-people who ere going out end finding the music and the songwriters and delivering them to you. I am e little hesitant ebout talking in mecro terms ebout e topic that I don't feel reelly exists. As far as I cen see it, we are all talking about the same thing: ebout making hit records-whether that is in Asia or anywhere else in the world."

-Lachian Rutherford, president, Asia Pacific, Warner Music If the music industry in Meleysie is not so summer from that of the West. We have our fair share of "he music industry in Meleysie is not so different eddition of music pirecy. Actuelly, the more I thinl about it, the more similarities crop up. However, here ere some incidences which probably could not happen in the West. Some 10 yeers ego, e mejor Western artist performed in Meleysie. The concert was sponsored by e company thet was owned by the royal femily of one of the Melaysien states who wanted to meet the ertist. A reception was

erranged with the Sultan end his family. The promoters were then told that the artist will only be there for e short while and that the Sultan end his family will heve to line up for her 'meet-and-greet.' Who is more rovel? "I was heving lunch with the head of a

local recording compeny and talking about old times, when he confessed to something which nearly made me choke. He was an ex-music pirete who turned legitimete more than 10 years ago. Some 20 years ago, together with the police, I raided his cassette-menufacturing feclifty, and the police confiscated his high-speed duplicator and thousands of pireted cassettes. He said that he had just bought the mechinery with ell the money he had. He told me that I was In great danger et thet time, as his friends hed surrounded his premises and were pre-

pared to eliminete me and my colleegue upon his say so. Fortunately for us, he did not give the go-eheed. Although the situation was very tense et that time, we never knew that they would go that fer. Talk about blissful ignorence.

—Phong Beh, senior VP, EMI Music Asia, formerly MD of EMI Music Malaysia, which she joined around 30 years ago

"Concert promotion has elweys been very much e scene, and trends change very quickly in music. Asia is usually an efferthought for bands that are hot in the U.S. and Europe. And, even when they ere super-hot there, that does not eutometically translete itself to the same in Hong Kong. Even with the rave perties that we do, I've hed difficulty explaining to the egents why I can sell out parties for British DJs like Paul Oekenfold while someone like Frenkie Knuckles wouldn't be profiteble. I don't see much of thet changing in the next 10 years.
"We were one of the first outfits to take ects into Chine, and things are done e lot differently there. The classic wer story I heve is when we brought Björk to Beijing for some concerts. She brought e drum-end-bass opening ect with her, and the Chinese insisted on having an MC. When the MC mede the ennouncement, she had actually called the opening-act supporting singers, and then these two guys came out for 20 min slowly warmed up to it. But the officiel from the Ministry of Culture had sent 19 ture hed sent 18 gong-an [Chinese police] beck stage to drag Björk out of her dressing room to go owage of drag plan out or ner dressing from to go onstege immediately. It was lucky they were intercepted by Björk's agent and my wife (who speaks Putonghua). They managed to divert their attention for the 20 minutes, and Björk never found out what hed almost tran-

—Andrew Bull, veteran concert promotar, who has brought acts such as Celine Dion, Suada, Oasis and Björk to Hong Kong and China

"The biggest difference I've seen between during business in the U.S. vs. Asia is the critical impor-tance of developing reletionships in order to make deals happen. I arrived in Hong Kong shortly after the "he biggest difference I've seen between doing

handover, and for two years I've been learning how to get things done in tough markets like India end mein-lend Chine. The most unusual experience I hed wes et our Chinese Music Awerds, produced in cooperation with Shenghei Orientei TV this year. Ten minutes before the show was to go on, the president of Shanghai Oriental told Annie Ng [the general manager of Channel V Greater Chine] that Telwanese pop ster A-Mel could not perform because her hair was "too strange Without missing a beat, Annie responded that it was fine for her not to go on but could he please ennounce to the eudience—including numerous senior-perty offi-ciels—thet the show would be deleyed 45 minutes while we changed the running order. He backed down, and A-Mei performed. Every dey is e challenge working in Asia. It's much herder to get staff to take initiative and meke decisions. It's a very top-down culture, when it

comes to running e business, and encoureging local decision-making has been a chellenge!"
—Steve Smith, managing director, Channel V

"Asien regionel artists don't sell well in the Philippines. In lete 1995 [et Werner Music Philippines], we were esked to promote en elbum of

ethnic Chinese music by Chinese ertist Dedewe. Meny of us thought it wouldn't sell here because this market goes for Western music, but we tried very hard and spent e lot of time end effort promoting the album. it only sold eround 1,000 copies. If Philippine ethnic-

styled music doesn't sell very well here, why would ethnic Chinese music? This merket reelly goes for Western music [including acts such as Breed, the Eegles, the Cars, England Dan and John Ford Coley, who don't do as well in other Asien markets!

-Rene Salta, head of A&R at the Viva Music Group, who worked for five years at Warner
Music Philippines

"My first visit to Japen was in 1975, when it was my intention to persuade Toshibe EMI to help finence e live tour of Europe, sup-porting Roxy Music, for their ect, the Sadistic ika Band. The lebel I represented at the ti had licensed them for release in the U.K. I had reed a couple of books about the multi-tiered management system that slowed decisionmeking in Japan and was told by EMI's internationel department that I was wasting my time. This, of course, made me more deter-

mined to succeed. But I wasn't ewere of the grueling experience that I was about to go through. Kaz Nitte now et BMG/Funhouse, was the group's in-house producer, end Kei Ishiseka, who is now president of PolyGrem Japan, wes their promotion menager. They both quided me through a week of meetings during which I had to present my case to all levels of manage ment before e consensus was reeched that this was en investment worth making. On the fifth working dev. I ended up in the president's office, where a checkbook ley open et his desk. I thought I was there but then hed to start expleining the concept all over egein from the very beginning. Thankfully, he agreed, and I walked ewey with the check. I believe this was the best possible training program for doing business in Asia. It was e truly memorable and unusual experience, interspersed with dinners end sociel getherings that helped us ell get to know each other better."

—Stuart Watson, managing director, SWAT Marketing, and managing director, Zomba International Record Group

44 In the past decade, we've seen e swing from foreign music to mainly Centopop. Although there was e time when you could heer e lot of internetional songs, in the past few years it has become elmost predominently Centopop. But it looks like things ere improving. thenks to stores like HMV. By Introducing listening ste tions in their stores, it has heiped promote foreign music. There have been many instances where I saw clashes between Eastern and Western culture, but the one that takes the cake is Rod Stewart. I think I must heve been the only journelist ever to heve welked out on en interview with him. I forget which year it was, but he hed been in town to be e guest et one of the Miss Hong Kong pegeants. He was in a hurry to go to a soc-cer game and welked into the room and said, 'I'm giving you two minutes.' I walked out. And then at the pageant, when he got on his knees to present me tru-pty to the new Miss Hong Kong, Things like that are not done here. I think he thought he was being funny, but it embarressed everyone else greatly. He mede e complete idiot of himself."

"Uncla" Ray Cordaire, Hong Kong redio and TY personality and the host of "All The Way With Ray" pageant, when he got on his knees to present the tro-

NEW CONTENDERS Continued from topy APO-2

recognized album chart in Hong Kong for three consecu-

In the last week of 1999, four of EEG's releases made it to the top 10, with Tse in the top position, female singer Joey Yung at No. 3, David Tao at No. 6 and Lillian Ho at No. 10. Its two other singers, Grace Yip and Wang Chieh,

TV SUPPORTS A PRINCESS

will be releasing their albums this year.

Terence Hon, who had previously released one album in Taiwan, was the first out of the BMA gate at the end of fanuary, to be followed by Elle and Sasa & Kaka over the next couple of months. Kam hopes the company will be able to release an album every month for the rest of the year ("We want the public to recognize that we are a musicoriented company that is dedicated to producing good music.")

Backed by popularity spawned a highly-successful televi-sion series "My Fair Princess," Mei Ah's Ruby Lin also did very well in the market with her debut album, "Hearing," when it was released in late October 1999.

ROYS FROM RRITAIN Unlike its two competitors, EEG is not only concentrat-ing efforts on the local front. It is moving toward a more international repertoire and has just opened a Taiwan office under former Rock Records stalwart Sam Ho. It has

so far signed distribution rights for Telstar products and is planning to launch British boy band BB Mak in Hong Kong in March. "Right now, we are concentrat-ing our major efforts on building up our local repertoire, of course, but in the long run, we are aiming for a mix of East and West," says Lee, who is credited for launching the careers of Cantopop superstars Leon Lai and Sammi Cheng when he was their manag-

"We are a Hong Kong company that is developing right now and are concentrating on Greater China—Hong Kong, Taiwan and mainland China," Lee continues. "Once we get things going well, we will spread around the world. However, we are already helping overseas artists with some of their

production work. Lee sees EEG as being able to offer unique skills and experience for bands or artists trying to get into Asia. "With bands like Backstreet Boys, we've seen that you can launch a worldwide career by making it in Asia first. We know what's suitable for the market here and what's not. And, one more important factor is that we respect our artists," he adds.

Joey Yung

"A lot of record companies these days are only doing trading; they're not really record companies. They don't know how to pian strategies to develop a project from a good song to making the singer a superstar. They all rely on their overseas repertoire owners.

Despite that, EEG is not in a hurry to foist its local stars on the international market. "I did that with Dadawa when I was with Warner Music, but she has a very unique sound, not a mass market one," Lee adds. "We are trying to source for talent in China. It has to be very representative of this the Western market."

HAND-HELD GOODS Despite piracy levels and the advent of broadband Inter-

net connections, which will make pirated MP3 files much faster to download, Lee and Kam are both confident that, ultimately, good music will triumph.

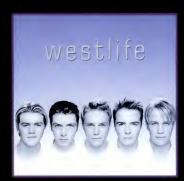
"Hong Kong people have the urge to possess: They would prefer to hold a CD in hand," Lee explains. "I don't think illegal MP3s will be that much of a threat. It isn't much different from the days when people used to pay a record shop a few bucks to record songs on cassette tapes.

What is most important is that the songs must be good."
Kam agrees. "We are certainly more hopeful about the future," he says. "The trends have been encouraging, and now the market is not just open to idol singers. In the past few years, you could see that sales were dropping because the quality of songs was too. I feel that if we put in more effort, our audience will come back."



Next Stage Next Dream "Dancing Future"

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BAGENTERTAINMENT

Sapacific

Merchants & Marketing

Mall Music, Networking And A-Midline-A-Month

News In Review

NUMBER DETERMINE or legitimum recorder product has privilarly mided on a feet of integric contactors legitim, her very freupt, her even the one-city tallicipum and highizand ordering systems. The new year and the contact of certain systems are contacted in the contact of the

IF IRIMAT retail-real conjourness Shoement collaborated late lest your with Octobart-Celle for a seels or mill appearances featuring domestic fermile artist Vivia Morales to promote the american State of the Celle for take of the Celle feature of the Celle feat

EMI personnel sold the album near the performance

stage. Says Tolentino, "We're getting a good response from the mall shows, selling around 200 to 300 units per show [near the stage]. People who buy the album get a poster of Vina and can stand in line and have it or the album autographed by her."

INTER EXECUTE CHAPMER. Introduced 2000, its organization promotive memberone camagnative to ordan in custamers. There will be different medificies lipidiplied each month, says marketing manager Leverse Sadamantam. This a way to by any effect excellentes believe the same of the same

MAJOR COREAN OFCORD LABELS are starting to distribute newly released abums through the Internet. In October, Doremi Records became the

abums through the Internet. In October, Doremi Records bet first major domestic record company to establish an Internet music shop—Internet Music Delivery (www.almp3. co.kr)—and offer a newly released CD prior to its store-release date. Through

County—and other a newly released CD prior to its store-release date. Through this site, customers were able to order male singer Kim Gun Mo's latest effort. Growing. "We day port to its Nov 19 steet date. Although the of

sold out a few hours after it was first offered on the Net. "Competitors panicked to hear our intention to sell a new aboum by a majer artist through the Net, thinking that it would hurt their sales, "says "It Soonsarp, president of Intenert music delivery for Dorent." Dorent started this company as an IMP3 shopping mail, but we will have a compited music mail, selling CDs and tapes, by early ned year" and the properties of the prope

CREDITS

Billboard's Asia Pacific Quarterly was reported by Asian bureau chief Steve McChre in Tokso; international deputy editor Them Duffy in New York, Durne Hughes in Sydney; Minniel Chang in Hong Kong; Cho Hyun-Jin in South Korea; David Gonzalet in the Philippines: Philip Chosh in Sugapore; Graeme Neshi in Malavsia and Guiru Phippine in Jawas.

nternatio

Japan Facing End Of Royalty Collection Monopoly

Proposed Japanese Legislation Aims To Liberalize, Spur Competition In Copyright Management writers and publishers choices as to BY STEVE McCLURE ber, says he welcomes the change. ing competition among rival agen-

TOKYO-The Japanese government is introducing legislation to end authors' society JASRAC's (Japanese Society for Rights of Authors, Composers, and Publishers) longstanding monopoly on music copyright royalty col-lection and distribution.

A recent report by a subcommittee of the Cultural Affairs Agency's Copyright Council urged Japan to liberalize the copyright management business. A bill will soon be presented before the Japanese Diet (parliament) to amend the Law on Intermediary Business Concerning Copyright so



that private companies and individuals can offer services similar to JASRAC's. The Cultural Affairs Agency says the aim of the bill is to spur competition in the copy-

right management field. "This will have a very, very great effect on JASRAC," notes music copyright consultant Kazuhiro Ando. "It will have a negative impact

on the society." A JASRAC spokesman says the society-which is unusual among major music copyright societies in that it collects both mechanical and performance royalties-is confident that copyright owners and publishers will still want to do business with the society, since it will be convenient for them to have JASRAC handle all their royalties collections, "We will try to do our best in the new era," the spokesman savs.

Mamoru Murakami, president of leading Japanese publisher Nichion and a former JASRAC board mem-

"It's a good thing for music publishers, Murakami says. "They will have the right to choose whether to collect royalties directly or ask an agency like JASRAC to do it for them, just like in the U.S."

Murakami says the end of JASRAC's monopoly and the ensu-

cies may cause JASRAC to lower the 7% commission on mechanicals that it now charges

Page Porrazzo, international affairs general manager at Fujipacific Music, admits it is still unclear exactly how this change will affect JASRAC, "But hopefully it will give when and how to license their works. particularly in areas other than mechanical and performance uses, he says. "The importance of the copyright society should not diminish, however, and I would expect JASRAC to rise to the challenges presented by these changing times."

The change in the law is expected to lead to the establishment of new copyright management companies specializing in new media such as the Internet. In the year ending March 31, 1999, JASRAC's copyright fee collections rose 4.5% over the previous year to 98.5 bil-lion yen (\$826.8 million).

German Music

Channel Viva

Targets Spain

MADRID-German music chan-

nel Viva has made Spain its top

priority in international expan-

sion plans that also take in Poland, Switzerland, and Hun-

BY HOWELL LLEWELLYN

German Rolling Stone Aids Acts

LONDON-One of the most re-

nowned titles in music journalism is helping new acts to break down the doors to Europe's biggest music market, Germany. March 29 at the Docks venue in Hamburg will mark the start of the second Rolling Stone Roadshow, headlined by one of the U.K.'s most prominent newly established acts, Hut/Virgin's Gomez.

The band is supported by another British act, Epic's Lightning Seeds, and Warner Music's hot Swedish property Andreas Johnson. The triple bill will play nine dates across Germany, working without an outside promoter, in an event sponsored by home enter-

tainment E-tailer Boxman. Further support (although not sponsorship) will come from leading independent German retailer WOM and national TV network Viva 2; each date will also have between one and three local media partners, including

radio stations and newspapers. The Roadshow is the second such event to be staged by the German edition of Rolling Stone. It follows close on the success of the first, another nine-date outing last November and December that starred two other U.K. bands. Independiente's multi-platinum Travis and London signing Gay Dad, plus U.S. representative 550 Music/Epic's Ben Folds Five.





Rolling Stone Germany developed the idea of a touring triple-header of emerging acts to complement its "New Voices" CD, cover-mounted on the magazine to coincide with the Roadshow, "We wanted to go from the disc to the tour, because we think these are good hands, and we want to push them

in Germany," says Yanne Balzer, project manager at Rolling Stone in Hamburg. The magazine has a certified

sale of 85,000 copies and a readership of 285,000 per issue, she says, Emma Quigley, head of international at Independiente, feels positive-(Continued on page 84)



European TV operations Michael Westhoven. Viva has linked with Spanish

authors' and publishers' society SGAE, first to launch a one-hour Spanish and Latino music show in March in Germany, then to set up by late 2000/early 2001 a 24-hour Spanish-language music channel in Spain with a mix of Spanish, Latino and international repertoire, says Westhoven.

"Spain is our No. 1 international priority," he stresses. "Two factors are chiefly responsible for this: the undoubted quality of Latino music available worldwide and the fact that millions of Ger-

(Continued on page 87)

France To Push Lower VAT Rate Government To Take Advantage Of EU Presidency other European markets.

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS-The French government will advocate lowering the value-added tax (VAT) rates on records at a European level when it assumes the presidency of the European Union for six months on July 1. However, local labels are concerned that any such move will fail

TRAUTMANN



ister of Culture Catherine Trautmann has announced that she will "make the most of the French presidency of the European Union to plead in favor of a lower VAT rate on records." In an interview in a

Responding to recent requests

French regional newspaper, Trautmann says a lower VAT (Continued on page 84)

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BEST TRADITIONAL POP VOCAL Tony Bennett Bennett Sings Ellington

Barry Manilow Manilow Sings Stratra

BEST FEMALE ROCK VOCAL PERFORMANCE Sheryl Crow Sweet Child O' Mine

BEST MALE ROCK VOCAL PERFORMANCE Everlast What It's Like BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL GOO GOO Dolls Black Bolloon

Everlast
Put Your Lights On

BEST HARD ROCK PERFORMANCE

Korn Freak on a Leash

BEST FEMALE R&B VOCAL PERFORMANCE

Whitney Houston
It's Not Right But It's Okay

BEST MALE R&B VOCAL PERFORMANCE

Maxwell Fortunate

Tyrese Sweet Lady Barry White Staning Power

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL ETTE BETTEL

Spend My Life With You Aretha Franklin Don't Waste Your Time

Whitney Houston Heartbreak Hotel

REST R&B SONG Lauryn Hill, songwriter All That I Can Sau

BEST R&B ALBUM
Whitney Houston
My Love is Your Love
Brian McKnight
Buck At One

BEST TRADITIONAL R&B VOCAL PERFORMANCE

The Neville Brothers
Valence Street

Smokey Robinson Intimate

Barry White Staying Power

Busta Rhymes

Gimme Some More
Eminem

My Name Is

Q-Tip Vivrant Thing

BEST RAP PERFORMANCE BY A DUO OR GROUP

Busta Rhymes What's It Gonna Be

Eminem Guilty Conscience

The Roots featuring Erykah Badhu You Got Me

BEST RAP ALBUM
BUSTA Rhymes
E.L.E. (Extinction Level Event –
The Final World Front)

Missy
"Misdemeanor"
Elliot
Da Real World

Eminem
The Slim Shady LP
The Roots

The Roots
Things Fall Apart

BEST MALE COUNTRY VOCAL PERFORMANCE Vince Gill

Don't Come Cryin' to Me BEST COUNTRY PERFORMANCE BY DUO OR GROUP WITH VOCAL

Diamond Rio

Lonestar Amazed

BEST COUNTRY COLLABORATION WITH VOCALS Asleep at the Wheel

featuring Willie Nelson

Going Away Party Asleep at the Wheel Roly Poly

Clint Black When I Said I Do Linda Ronstadt

& Dolly Parton After the Gold Rush BEST COUNTRY ALBUM

Asleep at the Wheel Bide With Boh Linda Ronstadt & Dolly Parton

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Asleep at the Wheel with Vince Gill & Steve Wariner Bob's Breakdown

Marty Stuart Mr. John Henry, Steel Driving Man

Marty Stuart The Greatest Love of All

Steve Wariner The Harry Shuffle

BEST COUNTRY SONG Steve Wariner Two Teardrops

BEST NEW AGE ALBUM George Winston Plains

BEST IAZZ VOCAL PERFORMANCE Diana Krall When I Look In Your Eyes



BEST ROCK GOSPEL ALBUM Audio Adrenaline Underdog

BEST POP/CONTEMPORARY GOSPEL Andrae Crouch The Gift of Christmas

BEST SOUTHERN, COUNTRY OR BLUEGRASS GOSPEL ALBUM Glen Campbell A Glen Campbell Christmas

Roy Clark Roy Clark Sings & Plays Gospel Greats BEST CONTEMPORARY SOUL GOSPEL

ALBUM

CeCe Winans His Gift

BEST LATIN POP PERFORMANCE Luis Miguel Amarte es un Placer Iaci Velasquez

BEST CONTEMPORARY FOLK ALBUM Linda Ronstadt Western Wall - The Tucson Sessions

BEST REGGAE ALBUM Steel Pulse Living Legacy

Llegar A Ti

BEST MUSICAL ALBUM FOR CHILDREN Mannheim Steamroller Manuheim Steamroller Meets the Mouse

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BEST SHORT FORM MUSIC VIDEO Lauryn Hill Everything is Everything

Korn Freak on a Leash Brian McKnight Back At One

Paul Hunter, director Unpretty

BEST LONG FORM MUSIC VIDEO Asleep at the Wheel The Making of 'Ride With Bob'

LIFETIME ACHIEVEMENT WINNERS

Harry Belafonte Willie Nelson

HITS OF THE WORLD



	(Dempa Publications Inc.) 02/21/00			MY (Media Control) 02/15/00	U.I	. OCop	cyright ON0 02/05/00			E (SNEP/IFOP/Title-Live) 02/12/00
HS LAS	SINGLES	YHES WEEK	LAST	SINGLES	THIS Why 2	LAST	SINGLES	THE	LAST	SINGLES
1 NEV	KONYA TSUKINO MIERU OKANI B'Z RIXING	1	5	MY HEART GOES BOOM (LA OI DA DIE FRENCH AFFAIR INC.	1	NEW	GO LET IT OUT DASIS INC MICHIGA	1 2	1 2	MOVE YOUR BODY EFFEL 65 NOT TRACASSORY IL Y A TROP DE GENS QUI T'AINENT HELENE
3 NEV	TSURAMI SOUTHERN ALL STARS INCOME FLY HIGH AYUMI HAMASAKI AND THAT	2	1		1 2 3 4	1 NEW	RISE GABRIELLE GO HEAT MOVE YOUR BODY (IFFE), 65 ETERNALWEA	3	4	SEGARA OR ANDOWANNER MANIE THE THE THE THE THE THE THE THE THE TH
4 NEV	LOVE DAY AFTER TOMORROW, MAI KURANI, GAVA	3 4	4 7	SEX BOMB TOM JONES FEATURING MOUSSE T. vz SHOW ME THE MEANING OF BEING LONELY	4 5	NEW	ADELANTE SASH! MULTIPLY DOLPHINS WERE MONKEYS IAN BROWN POLYCOM			
	STUDIO	5	3	NOTHING ELSE MATTERS METALLICA MERCURO	5	4	BORN TO MAKE YOU HAPPY BRITNEY SPEARS	4	3	LUCKY STAR SUPERFUNK WIGH
6 3	KOINO DANCE SITE MORNING MUSUME 221MA GIPS RINGO SHINA 105HBACHI			CANNELL CONTROL CONTRO	7	5	THE GREAT REYOND R.F.M. WARNES SECS MEA	6	7	PARCE QUE C'EST TOF AXELLE RED WIGH DESERT ROSE STING & CHEB MARK POUNDOR
8 NEW		6 7	n	MEIN STERN AYMAN CASTMEST	8	NEW	THE GREAT BEYOND R.E.M. WARNER BROS MEA MUST BE THE MUSIC JOEY NEGRO FEATURING	7	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T.
9 NEW	GOODBYE YESTEROAY MIKI IMA WARRENUSC	8 9 10	2 11 9 NEW	MEIN STERN ATMAN LOSMESS BELLA STELLA HIGHLAND EATHEST BRING IT ALL BACK S CLUB 7 POXYDORUMYRDAL SUPER TROUPER A*TEENS MOTORUMYRDAL	9	7	TAKA ROOM INCENTIVE GLORIOUS ANOREAS JOHNSON WEA		В	VISIONY LES 3 CLOCNES TINA ARENA COLUMBIA I GOT A GIRL LOU BEGA VOSIERIMA STILL BELIEVE SHOLA AMA WAX SI LOIN OF TOI BACCAROI PIT WESTLEVIRGE
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11 9	TSUMI TO BATSU RINGO SHIINA TOSHBA (MI	11	10	MOVE YOUR BODY EIFFEL 65 HANGA BORN TO MAKE YOU HAPPY BRITNEY SPEARS	11	3	SWEET LOVE FIERCE WLOSIAN	11		SI LOIN OF TOI BACCARDI PIT HOSTILIMISH
	NEO UNIVERSE L'ARCJENICIEL KIRON	13	12	WAY DOES MY NEART FEEL SO BARY MORY	12	6	HAMMER TO THE NEART TAMPERER FEATURING MAYA PERFEROMMAN		NEW	IF I COULD TORN BACK THE HANDS OF TIME
13 10	KUCNIBUE MR. CNILOREN TOTSTACTORY MAGO ITSURO OHIZUMI TROOPER	100	14	HITECORD TELL ME WHY PREZIOSO FEATURING MARVIN ANDIA	13 14	13	OOH STICK YOU! DAPHNE & CELESTE INNERSAL	13	9	(YOU DRIVE ME) CRAZY BRITNEY SPEARS AND
15 2	MAGO ITSURO CHIZUMI TEXCHISI MILLENNIUM GREETING V6 NATE TRAX	14 15 18	20 16	I NEED TO KNOW MARC ANTHONY COLUMNA IF I COULD TURN BACK THE HANDS OF TIME R	14	11 B	U KNOW WHAT'S UP DONELL JONES LANCEMENTA	14	NEW	ET SI ? LADY LAISTEE BARCLMARVUISAL
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	ALBUMS			AI RI IMS			ALBUMS			ALBUMS
1 NEV	AMI SUZUKI INFINITY EIGNTEEN VOL. 1 sow	1	1	SANTANA SUPERNATURAL ANSTAUROLA HIM RAZORRIAGE ROMANCE BROWN H A*TEENS THE ABBA GENERATION MODIFICATION	1	2	CABRIELLE RISE OF MAN TRAVIS THE MAN WHO PROPERCIONS	1	1	LOUISE ATTAQUE COMME ON A DIT
2 NEW	OREAMS COME TRUE GREATEST HITS "THE SOUL"	3	1 2 3	ATTEENS THE ABBA GENERATION MOTORTHUM PEAL	3 4	S	SNANIA TWAIN COME ON OVER MORCHY BRITNEY SPEARS BABY ONE MORE TIME IND	2	2	NELENE SEGARA AU NOM O'UNE FEMME
3 3	MISIA LOVE IS THE MESSAGE runnoustones	1 4	NEW.	MUNDSTUNE DELIGE COLUMN	4	4	BRITNEY SPEARS BABY ONE MORE TIME IND	3	3	TINA ARENA IN DEEP CONSISSA
4 1	NAMIE ANNIBO GENIUS 2000 MEX TON	6		TOM JONES RELOAD OF MUNICIPAL REPORT OF STATE OF	5	6	MACY GRAY ON HOW LIFE IS ENO	4 5	3 6 8	TINA ARENA. IN DEEP COLUMNA SHAHIA TWAIN COME ON OVER MCHCUTTUNITE JOHNNY HALLYDAY SANG POUR SANG
\$ 4 6 11 7 2	SPITZ RECYCLE- GREATEST HITS OF SPITZ POLYDOR RINGO SHIINA MUZAI MORATORIAMU 109-90A CHI	8	5 7 8	RED NOT CHILL PEPPERS CALIFORNICATION WAS ENIGMA. THE SCREEN BEHIND THE MIRROR VINCH DIE TOTEN NOSEN UNSTERBLICH CASHIST CELINE GION ALL THE WAY A DECADE OF	6	NEW	BARRY WHITE THE ULTIMATE COLLECTION			
		8 9 10	7 8	CRIME OF ALL THE WAY A DECADE OF	7 8	3	PRIMAL SCREAM XTRMNTR CREATION	8 7	9	THE CORPS MTV UNPLUGGED TAXABAMBER SANTANA SUPERNATURAL AUSTRALIA
8 B 9 12	CELINE GION ALL THE WAY . A GECAGE OF				8	NEW	MARVIN GAYE THE LOVE SONGS UNIVERSAL MUSIC	8 9	9 5 10 4	SANTANA SUPERNATURAL ANSTRONC WILLIAM SNELLER LES MACHINE ABSURDES
- 1		11	NEW	THE CORRS MTV UNPLUGGED 1434ANGEASTWEST ANORE RIEU DAS JAHRTAUSENDFEST POLYDOR	9	8	SIMON & GARFUNKEL TALES FROM NEW YORK-			MIRCHANT SNELLER LES MACHINE ABSUNDES
0 9	YUKI KOYANAGI FREEDOM FASTWEST MANN MASAHARU FUKUYAMA MAGNUM COLLECTION	13	16	BLOOCHOUNG GANG, HOORAY FOR BOORES	10	7		10	12	ALAIN SOUCHON AU RAS DES PAGUERETTES
	1999 "DEAR" FUNHOUSCOMS OENKI GROOVE VOXXX 1200%	1		ECNT FREISCHWIMMER (20)		14	WILLIAM ORBIT PIECES IN A MODERN STYLE WIA ABBA ABBA GOLD-GREATEST HITS POUROR	11	NEW	VERONIQUE SANSON D'UN PAPILLION A UNE
2 5 3 6 4 14	TONIO VESTERDAY & TODAY 2000	14 15 18	12 NEW		12	9	S CLUB 7 S CLUB POLYCON WESTLIFE WESTLIFE ROA	12	NFW	FLORENT PAGNY RECREATION MERCHANNERS
3 6 4 14	TOKIO YESTERDAY & TODAY SONY AYUNI HAMASAKI LOVE APPEARS AND THAN	18	15	DUENA WISTA SOCIAL CLUB GUICNA WISTA SOCIAL		DE		13	7	JEAN MICHEL JARRE METAMORPHOSES
5 NEV 6 IB	JESSICA SIMPSON SWEET KISSES 50NF FAVORITE BLUE FAVORITE BLUE BEST-ETERNAL	17	111	CLUB WORLD CIRCUSTRASTWEST BRITNEY SPEARS . BABY ONE MORE TIME INT.	15	11	CELINE GION ALL THE WAY A DECADE OF SOING LINE	14	11	PATRICK BRUEL JUSTE AVANT 1945
	TRACKS AND TRAK ZARO ZARO CRUISING & LIVE B GRAM	18	18	ABBA THE COMPLETE SINGLES COLLECTION	16	19	MORY PLAY MUT	14 15 18 17	13	TEXAS THE HUSH MERCHANGEWHEAL FRANCIS CABREL HORS SAISON COLUMNA AXELLE REO TOULOURS MOI MICH STONY BUGSY TROP JEUNE POUR MOURIR
7 7	ZARO ZARD CRUISING & LIVE IS GRAM			POLICIONAL HEART & SOUL, NEW SONGS	16 17	17		17	14	AXELLE REO TOUJOURS MOI WINGIN
8 13 9 16	WARIOUS ARTISTS MAX 6 som MAKI OHGURO MAKI OHGURO BEST OF BEST-	19	NEW	FROM ALLY MORE ALL (TV SOUNDTRACK) 1995	1B 19	NEW 16	CROWDED NOUSE AFTERGLOW CAPITOL STEREOPHONICS PERFORMANCE AND COCKTAILS	18	NEW	STONY BUGSY TROP JEUNE POUR MOURIR
	ALL SINGLES COLLECTION IS SUM SPEED CARRY ON MY WAY 10YS FACTORY	20	14	FROM ALLY MCBEAL (TV SCUNOTRACK) EFFC SOUNOTRACK BUFFY THE WAMPIRE SLAVER	20	RE	V2 CHER THE GREATEST HITS WEALAWERSAL TV	19	RE	COLUMBIA 113 LES PRINCES DE LA VILLE SMALL/SONY STING BRAND NEW DAY POLICOSUMINESSAL
20 20	SPEED CARRY ON MY WAY 10YS FACTORY			COLLANGOA	20			20	16	STING BRAND NEW DAY POLIDORUNNESSAL
	A (SoundScan) 02/26/00	NE	THE	RLANDS (Slichting Mega Top 100) 02/19/00	AU	STR	ALIA (ARIA) 02/14/00	ITA	LY	
CANA	A (SoundScan) 02/26/00	THES	TAGE	RLANDS Slichting Mega Top 1001 02/19/00	nes	TRAIT	ALIA (ARIA) 02/14/00	THES	LAST	(Musica e Oischi/FIMI) D2/03/00
CANA	SINCLES GO LET IT OUT DASIS CHARDWINGSON	NE Tres	LAST	SINGLES ONOFRWEG AREA PAR	THES	LAST	SINGLES	THIS	WEEK	Musica e OschyFIMU 02/03/00 SINGLES MOST YOUR BOOK ELECT 65 IN SECONDARY
CANAL HIS LAS	SINGLES GOLET IT OUT DASIS CHARROWERCOOM	THES	LAST	SINGLES ONDERWEG ABEL PAS	nes	TRAIT	SINGLES I TRY MACY GRAY END MASCARALIZAVE ME ALONE KILLING HEIDI	THIS WEEK	LAST WEEK	Musica e OschyFIMU 02/03/00 SINGLES MOST YOUR BOOK ELECT 65 IN SECONDARY
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LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

IT TOOK AQUA just 48 hours to go quadrupleplatinum in Denmark (40,000 units sold) for "Cartoon Heroes," released Jan. 31. By the first week, the single had not only topped the sales chart but also had No. 1 slots on the dance, airplay, and club charts. The first release from upcoming album "Aquarius, the single also logged the top rung on charts in Norway and Italy, No. 2 in Sweden, and No. 9 in Finland, Universal export manager Mette Birch Mortensen said the company had shipped half a million units. including 170,000 to the U.K. for Feb. 14 release. "Aquarius" will go to retail Feb. 28

around most of the globe and March 21 in

CHARLES EVERO

the IIS

BELGRADE, SERBIA-BASEO independent station Radio B92 had planned to celebrate its 10th anniversary last year with the album "Step Further Two Steps Beyond." Then, during the NATO bombing of Serbia, the government took over the station, and the celebrations had to be postponed. Now the station is broadcasting again under a new name, B2 92, and the album has been belatedly released. It features new bands Eva Braun, Playboy, Popcycle, Eyesburn, and Jarboli reworking Croatian and Serbian hits from the '80s, regarded as the golden era of Yugoslavian rock. The album is also part of a marked improvement in cultural relations between Serbia and Croatia Singer/composer Alka Vuica recently became the first Croatian performer to appear in Belgrade in many years, and Serbian rock singer Rambo Amadeus is touring Croatia this month. PETAR JANUATONIC

SONY MUSIC SPAIN'S Columbia division has signed 17-year-old Malú, niece of top fla-



menco guitarist Paco de Lucia. She was 15 when she recorded her debut album, "Aprendiz" (Novice), for the small indie label Pep's Records, "Aprendiz" spent 60 weeks on the charts and sold 360,000 units. says Columbia managing director Raúl López. Her follow-up, "Cambiarás" (You Will Change), is double-platinum (200,000 units sold) after 12 weeks in the charts. López says Columbia has rights to the album outside Spain and will promote the album in Latin America, starting with Mexico, Argentina, and Chile, Malú will record her third album late this year Despite her family link, she says, "I am attracted to many music forms, but I do not

dare touch flamenco. I sing it at home with the family but not well enough to dedicate myself to it." Pictured are Malú flanked by Sony Music Spain president Claudio Condé, left, and Pep's director Pepe Bar-BOWELL LLEWELLYN

"DANCING IN THE MOONLIGHT" conjures up memories of a pair of 1970s hits. But it's not Thin Lizzy's 1977 song that's back on U.K. radio but King Harvest's No. 13 U.S. pop hit from late 1972. The new version of this radio-friendly tune is the third single release by Toploader, a five-piece band



from Eastbourne, U.K., signed to Sony S2, Released on Feb. 21, the song looks set to improve significantly on the act's 1999 releases "Achilles Heel" and "Let The Prople Know," which only made the top 75. The new single was produced by George Drakoulias (Beastie Boys, Black Crowes), but overall production on Toploader's debut album, "Onka's Big Moka," out March 13, was handled by Dave Eringa (Manic Street Preachers). The band starts a headlining tour March 28. PAUL SEVEON

THE BOMFUNK MC'S have broken new ground for Finnish dance music. After rising to No. 1 on the Finnish chart last summer, their single "Freestyler" has hit No. 1 in Sweden, where it has sold more than 60,000 copies. The single went to No. 2 in Norway, No. 6 in Denmark, and No. 9 in Estonia. The group's debut album, "In Stereo," is currently No. 6 in Sweden. In Finland the album has sold 94,000 units, staying on the album chart for 35 weeks, "The album was No. 1 for seven weeks last summer and two weeks again after Christmas," says Sony Finland product manager Marko Alanko. The set is scheduled for imminent Danish, Norwegian, and German release March 3. "Freestyler" is also due for U.K. release with a new video, according to Alanko. IONATHAN MANDER

FOR THE RECORD: Lara Fabian's first English-language album has been a priority for Sony Music from the outset, contrary to a previous report (Global Music Pulse, Billboard, Feb. 12). It has been issued in France, Belgium, Holland, Switzerland, and Canada; it ships to other European markets in March, followed by the U.S., Latin America, and Australia in May and Asia in June.

Canada's Tidemark Plans Expansion

BY LARRY LOBLANC

TORONTO—Tidemark Music & Distribution, the largest distributor of domestic music in Canada's Atlantic provinces, is seeking to take a leading role in developing key local acts from those areas

nationally.

On March 1, Tidemark's founder, lawyer/manager Chip Sutherland, will switch from his current role as president to become CEO at the 3-year-old distributor. At the same time, artist manager Sheri Jones will come aboard as president. Headquartered in Halifax, Nova Scotia, Tidemark also has an office in St. John's. New-

foundland.

In a further move, Mike Creatores, head of national sales at Perimeter Records, a Halifaxbased label operated by Sutherland, will assume the same position at Tidemark. Tidemark will now nationally distribute Perimeter, previously handled by Universal Music Canada. During its first year of operation, Perimeter Record has issued albums by the Rheostatics, Granelli, Tim Thor-

ney, and Cassandra Vasik.

Jones has been a leading figure in reawakening interest in Canada's East Coast musical scene for more than a decade. Jones & Co.,

the management firm she operates with partner Wayne O'Connor, piloted the Canadian breakthroughs in the '90s of Cape Breton fiddler Ashley MacIsaac and Gaelic songstress Mary Jane Lemmad

L'amond.

"Sheri is the most valuable resource in the Maritimes [New-foundland, Nova Scotta, New Brunswick, and Prince Edward Island] for musicians," says Sutherland. "Anybody who calls her for advice, she gives it to them. I want her now to be that resource for Tidemark. I'm paying her to be Sheri Jones, while she

keeps doing everything else she's doing." Jokes Jones, "How often do you get that kind of offer? It's a great situation. I believe in the company, and, (Continued on next page)

Sony Music Japan Starts 'Corporate Executive' System

BY STEVE McCLURE
TOKYO—Sory Music Entertainment
(Japan) (SMEJ) has introduced a new
"corporate executive" system to speed
up decision-making and clarify man-

agement responsibilities.

In switching over to the new system, SMEJ has cut back its board of directors from 10 members to four. Ten of the former directors now have the tilt of corporate executive, with responsibility for correcting specific aspects of the company a scribids, including light of executive, the company is activities, including light one company a scribids, including light one company as cribids, including light including the company as a part of the rewarm, SMEJ group. As part of the rewarm, SMEJ groups directified light including size of the company as a consistent skips of maryons will now have directly size of the company as the control of the company and the company and the company as the company as the company and the company as the compan

ident Shigeo Maruyama will now have the additional title of CEO. "It's a more 'American-style' system," says one industry observer.

Joining the downsized SMEJ board is Teruhisa Tokunska, CFO of Sony Corp. His appointment is seen as a sign of the parent company's desire to keep a close watch on SMEJ, which at the beginning of this year became a wholly owned Sony Corp. subsidiary and was de-listed from the Tokyo Stock Exchange after a string of lackluster earnings results.

Meanwhile, SMEI insiders say the label is switching to a performancebased payment system for its staff. In contrast to the current seniority-based system—still the norm in Japan— SMEJ employees' pay will be subject to an annual review based on results instead of the length of time they've worked for the company.

"It's going to be 'survival of the fittest," says an SMEJ source.

A SMEJ spokesman says that the new system is being introduced gradually and that the company does not plan to make an official announcement

newsline...

MTV IS TO LAUNCH three digital special-interest channels—MTV Base, MTV Extra, and VH-1 Classies—in Germany's North Rhine-Westphalia region. MTV Base will be club-oriented; MTV Extra will play hits from the MTV playist with a special focus on rock, alternative, hip-hop, and dance; and VH-1 Classies will primarily comprise rock and pop milestones from the last three



decades. MTV Central Europe also announced it has agreed to a new twopour contract with managing director Christiane as Salm. Za Salm twotools over the management of MTV and VH-1 for Central Europe (Germany, Switzerland, and Austria) in April 1989, will be responsible for launching the new digital channels and developing an exclusive channel for German pay-TV palatform Premients.

FERMI MIDE LABEL NAVE has appointed Marie Audiger bead of national production, overeign fits tool. Alé Air and marketing. Audigier, a former recording artist, was formerly director of infici label Crépaucule France. She replaces Olivite Lebeau, who joined Internet company France MTA.com in January. Natre measuigne director Friedric Rebet agos Audigier has great on greater has a training agreement and in infancional column, two and an acro rate and infancional column and an acro rate and infancional charged with developing international licenses and distribution. Former Billioura/Masie & Media correspondent Remi Bouton joins as director of communications and new media. Natw was founded in 1989; its turrower in 1980 was 50 million BOMENTEL LEGICANICAL SEARCHE.

EIGHT OF SPAIN'S LEADING formale singers have met with Spanish Prime Minister Jook Brad Azara—and spearing by this his collect challenger in the forth-coring March 12 general election, Josephin Almmin—to-protect in the forth-coring March 12 general election, Josephin Almmin—to-protect control allows the relooper Thanara, now See Noy Collambia Spain signing Mal, Marta and Martino of million-dise seeling Ella Balla Sola, and Auron Bellrain, socalis in Thanara Zarkon. The entites presented an eight-page Bellrain, Nocalis in Thanara Zarkon. The entites presented an eight-page at the hands of their male partners this year and 34 similar incidents last. Moreover, and the seed of their male partners this year and 34 similar incidents last.

MUSIC DOWN(LOAD STE DEG.COM — Immedied last October by Sweden's MNW Becords Group (Billboard, Oct. 2), 1899— les claiming to the first massis also to offer a secure payment method using massis also to offer a secure payment method using most vectoragely the charges via a nationer's mobile phone, electricity, or ealier IV bill rather than by render to the composition of the control of the card. The technology, Jalida, was developed by the card. The technology, Jalida, was developed by the card. The technology, Jalida, was MANDERSW.

MASAMA SMIO has been named president of EMI Music Publishing, Japan. Settles president of Poslub-EMI since pilor and wishly expected to swerese the proposed combined Warner/EMI operation in Japan, will confine to the load the label. The publisher's president president, Manifest Sasaki, resigned in mid-1996. Since October, the publisher's basiness in Japan has been managed by "quigantife Masies, part of the deal in which "Hipportife been managed by "quigantife Masies, part of the deal in which "Hipportife been managed by "quigantife Masies, part of the deal in which "Publishing Japan em Makoto Kuman," director of the EMI Music Publishing Japan em Makoto Kuman, director of the EMI division, Jurup, Sakassoon, musqing director of Virgin; and Satoshi Kikuchi, director of finance and general affairs.

HM MEIDA GROUP has linked with Carmalian phone company lead blocking by to make content from the inscrease Whist inervalidate from calculate in Canada via Internet seasons modale phones. The field would give Bell Modality users accessed networks are content of the content and testican fietable for that Waterso, Online ordering from a modelie phone is in development, asyst HMV E-commerce and information modelie phone is in development, asyst HMV E-commerce and information the content of the Canada Canada (and the Canada Canada Canada (and the Canada Canada Canada (and the Canada Canada (and the Canada Canada (and the Canada (and th

by U.K. retail group Kingfalsher, has unconcred his resignation after 16 years of Demon. The labels are part of the audio operation of Kingfalsher subsidiary VCL Mackili was sales and marketing director at Demon—barne at various tests to Erick Costalo, Nick Lowa, and Booter Crop—until March 1969. He became OM of Demon-Westsids when the two labels were restructured by became (VCL Mackilis is reported to be joining fallow indice veteran Anrived Lauder (who founded the Radar, Silverton, and This Way Up labels) at a new imprint. Own Sections of the Compagnitude of the Section of the Secti



Mac Of The Year: U.K. witeriproducer Sinev Mac was honored as pop producer of the year Feb. 7. In London by prade group the Mauler Producers' Guid (MPG, Gremely known as Re-Pro), Mac produced, mixed, or co-wnte sk No. 1 and three No. 2 either in the U.K. during 1999. He is managed by David Howells and Nikid L'Amy at Darsh Music and is published through his own company, Polstonon Musics, administered by Universal Music (for the world excluding the U.S.) and Windowept (U.S.). Shown, from left, are L'Amy, Howells, Mac, and MPG Chairman Nikid y Graham.

Murphy Warns Oz To Modify New Copyright Legislation

SYDNEY—Fear about loopholes in impending Australian copyright legislation has led one of the leading figures in U.S. music publishing to urge the country's government to look again at its new proposals.

Edward Murphy, chief executive of U.S. organizations the National Music Publishers' Assn. and the Harry Fix Agency, is calling on the Australian government to bring its proposed legislation updating the country's copyright laws into line with international standards.

His fears about the effectiveness of the new law emerged following a Feb. 7 meeting BillboardBulletin, Feb. 15) in Sydney with local bodies the Australasian Ferforming Rights Assn. (APRA) and the Australasian Mechanical Copyright Owners Soci-

All three parties are concerned that the Digital Agenda Bill, which updates Australia's 1968 Copyright Act, has loopholes in its provisions against circumvention. Murphy is worried the bill will allow exemptions for temporary copies. The three also believe it

is not clear where an Internet service provider's liabilities start and finish in the issue of copyright protection. "We are resommending that the

the issue of copyright protection.

"We are recommending that the
government modify the current bill to
make it compliant with the U.S. and
international standards," Murphy

APRA's director of broadcast and online licensing, Richard Mallet, says, "At the moment, people can get away without paying copyright fees." He adds, "Australia is not compliant, and it is about time that changed."

The Australian Recording Industry Assn. (ARIA) has had the Digital Agenda Bill on its agenda since 1993, although the first draft was not released until March 1999. Since then, a House of Representatives committee has been studying submissions to the bill, including those from ARIA and ABLA.

Last October, the committee was told by the International Intellectual Property Asan. that the proposals would fall short of Australia's obligations under the existing World Intellectual Property Organization treaties.

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of the change.

Culture 2000 Budget Oisappoints

European Music Industry Criticizes Financial Allocation For Music

BY EMMANUEL LEGRAND

BRUSSELS—Leading voices in the European music industry have expressed their disappointment at the modest budget allocated to music-related initiatives in the Culture 2000 plan, adopted by the European Commission Feb. 2.

Culture 2000 is the first framework program in support of culture set up by the European Union (EU). It "entails rationalizing and strengthening the effectiveness of cultural cooperation actions within a single financial and programming instrument for the period 2000-2004, "according to the Deriod 2000-2004," according to the Deriod 2000-2004, "according to the European Commission, the

EU's governing body.
According to former European
Commissioner for Culture Marcelino Oreja, who spearheaded the
development of Culture 2000, the
program aims "to strengthen cooperation between Europeans on
a cultural level" while respecting
and promoting cultural diversity."

About 8167 million has been allocated under Culture 2000 to different projects, ranging from theater to exhibitions and heritage sites. However, only a small proportion of that will fund musical activities, mostly in the classical sector.

Jean-François Michel, secretary general of music industryfunded, Brussels-based lobbying organization European Music Office (EMO), says the financial allocation is "ridiculously low." He adds that "contemporary music is absolutely not taken into consideration."

The EMO board members were reportedly particularly taken



Carlos Goes Greek. In London during hie current global promotional cur supporting his multi-Grammy-nominate ad album "Suppernatural," Arista erists Cerios Santana picked up a gold album recognizing asles of 15,000 units in Greece for the set. Shown, from left, are Richard Griffiths, cheirman of BMG U.K. and Ireland and secutive V pot certel Europe; Sentana; and Paros T BedG Greece.

aback when Viviane Reding, the European commissioner in charge of education, audiovisual, and culture, under whose aegis Culture 2000 now falls, failed to attend an EMO board meeting to which she had been invited during the MI-DEM trade show in last month in

The EMO board subsequently expressed its concerns about the way the commission treats music in general and especially "musical genres that appeal to youth" in a letter sent to Reding at the end of (Continued on page 83)



Food Memortes. Bit writer Seismus Egan, signer for Shinauche Records as a oois orafist and as a member of Infah/memor note act Solas, collects a special eward marking global sales in excess of 2 million for his composition." Will Remember Yu.S. The song, with hylor by Sarah McLachina, has have been a Billboard Not 100 his for McLachina, in 1969 and 1999. The presentation took place all Landors Themsel Projus, Drury Leven, where Egan in neural director of too New York Redio City Marie Nels Shown, shorn list are Alliano Smith, V Pd for Portming rights, Blic Mary Ju Memorals, secol V PSUM, must capitalising, at Fox Music Inc.: Egan; and Phil Graham. VP of European writer/publisher relations at BMI.

Spain's SGAE Wants CD-R Tax To Counter Web Piracy

BY HOWELL LLEWELLYN
MADRID—Spain's authors and publishers society, SGAE, has called for
the introduction of an "authors' rights
compensation tax" to be levied on
blank CDs to counter growing Inter-

net piracy

SGAE's anti-piracy department calculates that last year 4.2 million euros (\$4.1 million) worth of illegal records were sold in the country, or nearly 1% of the 450.7 million euros (\$443.8 million) generated by all sound carrier sales.

Juan Palomino, SGAE director of mechanical reproduction, said that in 1989 CD-R sales in Spain reached the record figure of 40 million discs. A report commissioned by SGAE from Alef-Millward Brown, the Anglo-Spanish company that publishes Spain's official sales charts, says between 75%-85% of these were used to record downloaded music.

Palomino revealed the figures at a one-day Madrid round-table Fayl organized with the Civil Guard—Spain police force—titled "The Civil Guard and The Protection Of Intellectual Property." He said SGAS wanted CD-Rs to have a similar State to that currently imposed on blank saids and viderage—30 peestas (17 cents) and 50 peestas (29 cents) per recordable hour.

"On that basis," said Palomino, "we demand that a tax of 37 pesetas

[21 cents] per recordable hour be charged on a typical 650 mega-abyte/74-minute blank CD. The nonexistence of this authors' rights compensation tax for CD-Rs amounts to a legal loophole benefiting the often highly organized criminal gangs that are behind the sale of flegal CDs."

Palomino added that "(CD) manufacturers refuse to budge on this matter, arguing that these discs are not necessarily used to record music. But the reality is that a great deal of music is already being downloaded onto these discs." He pointed out that if a CD-R owner uses the MPB format to download, the recordable canactiv increases to 800 minutes.

capacity increases to 800 minutes. Palomino had earlier claimed that music piracy in Spain in 1999 had meant "a loss of 60 million pesetas [\$355,000] by way of authors' rights, in spite of the enormous control that we at SOAE exercise against piracy, and the great cooperation of the Civil Guard."

He said that thanks to this armed corps, dozens of anti-piracy raids had been carried out during 1999.

Palomino said SGAE's efforts would now center on new stores specializing in copying and selling CD-Rs. "These establishments are completely illegal, and they offer the product you ask for for little more

than 500 pesetas [\$2.9 5]."

CANADA'S TIDEMARK PLANS EXPANSION (Continued from preceding page)

ntinued from preceding pag

with all the consolidations of the major labels happening, I believe that such a [regional-minded] distributor is needed now more than ever." Jones is moving national distribu-

tion of her turtlemusik label—a division of Jones & Co.—to Tidemark from Universal. Turtlemusik's roster consists of Lamond and noted producer/artist Gordie Sampson.

While Tidemark, with a full-time staff of nine, has sold to retailers nationally since its inception, its sales thrust has primarily been Atlantic Canada and will remain so. Sutherland says Tidemark is set to add two full-time staffers in Halifax and will embark on a "two- or three-person" office in Toronto by fall. Tidemark's expansion, says

Sutheriand, is intended to both build on the company's local successes and retain those key acts while they seek national andersees. "Of the 100 local bands we have, maybe only 15 need a real national push," he says. "Even then, 80% of their sales are still going to be regional. We'ne just a boutique (distributor), and we're going to stay that way."

While multinationals and a newly established national distributor, Oasis Entertainment Inc., are not enthused about the bulk of traditional and folkstyled music that Tidemark handles, Sutherland says they have shown interest in acquiring such Tidemarkdistributed successes as the Ennis Sisters, the Fables, Kilt, and Celtic Connection. Each has sold about 25,000 to 30,000 units of individual albums, primarily in Atlantic Canada.

"These acts make \$9 [Canadian dollars, \$6.18 U.S.] a record, sell 30,000 records regionally, and they now want to go a step further," says Tidemark VP of sales Shelley Nordstrom.

"I don't want acts like the Ennis Sisters and he Fakles going to another distributor," says Sutherland. "These acts now want to try playing in Toronto and in Calgary [Alberta], and don't want to get another distributor to support them. They want us to do a better job distributing their records nationally. We are strong enough now that we can take this stee

"We're going to have a sales force which will be more of a grunt force, and Shelley is going to work nationally on priority titles," he says.

forward

While neither party will confirm details, an agreement is now being prokered between Sutherland and Randy Lennox, president of Universal Music Canada, by which Tidemark-distributed acts exceeding sales of 20,000-25,000 will be nationally distributed by Universal. Sutherland doesn't say, but he may be galled that following the release of the compilation "Until Now" via Tidemark in 1997, Cape Breton traditional-music group the Barra MacNeils moved to Toronto-based Oasis Enter-

tainment when it opened last year
"Tidemark was primarily in
Atlantic Canada," explains Barra
MacNells manager Phil Dubinskey,
who also handles Tidemark-distributed traditional-music bund Slainte
Mhath, also from Cape Breton.
Dubinskey says, "For the Barras,

Distinstey says, "of the Barris, we traded in a regional distributor for a full-service national distributor. Tidemark then could sell on demand to national accounts but didn't have asales force working nationally. Tidemark recently put out (the self-titled album by) Sisinte Mhath regionally. We re looking to do something with it nationally. Distribution might be with Tidemark or with Oasis."

Geographically isolated from the mainstream music industry, the individualistic Altantic region with a population of less than 2 million has been contributing to Canada's musical culture for decades. However, artists here have been restricted by lack access to established labels or even stable local distribution. Sutherland says Tidemark began

 in 1997, held together by "duct tape and twine." He adds, "I'm not going

to disclose numbers, but we've made money every year, and our artists are paid. About 60% of our business is with nontraditional retail."

"Tidemark doesn't have much competition in the Atlantic region," says Andy McDonald, indie buyer at the Sam the Record Man store downtown Halfax. "We do very well with Tidemark-distributed acts like the Fables, the Ennis Sisters, Sainte Math, Kilt, and Ian James." Adds Jones, "Chip and Shelley

have done a great job with the company so far. When we set up turtlemusik, we went with A&M Records in Canada for distribution because it was a small operation with our kind of people. Then A&M disappeared into Universal. Now Tidemark feels to us like A&M used to." Sutherland is an unlikely figure to

be the key exponent of Atlantic Cansdian music, Growing up in Belleville, Ontario, he came east in 1885 to study law at Dalhouse University in Halifax, Following graduation in 1888, he has produced in the control of the control of the control of the control of the Backpool, Having specialized in obtcation issues and constitutional law in 1989 when Blackpool landed a record deal with MCA-distributed Justin Entertainment. His first steps into and the Rankins in the early '90s.

Update



Martell Foundation's Family Day. The T.J. Martell Foundation recently held its first Family Day at New York's Chelsea Piers. The foundation honored Gary Casson, executive VP of Elektra Entertainment, and his family at the event. Participants enjoyed e day of games, food, and prizes. The event raised more than \$130,000 for cancer, leukemia, and AIDS research. Shown, from left, are Casson's wife. Rhonda Casson: Lou Vaccaralli, VP of production end manufacturing and chief procurement officer for BMG Entertainment; Gary and Casson childran; Tony Mertell, senior VP/GM of Epic Associated Labels end foundation chairman; and Michael Reinert, senior VP of business affairs for Universal Records.

CALENDAR

FEBRUARY

Feb. 25-27, Building A Songwriting Career— Memphis Style, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis.

615-329-1782 Feb. 27. History Of Jazz Informence, presented by Thalonious Monk Institute of Jezz. Dorothy Chandler Pavilion, Los Angeles. 213-821-

1500 Feb. 27, Music Career Expo And Job Fair 2000, sponsored by Berklee College of Music, Boston Conservatory, and New England Conservatory of Music,

Hynes Convention Center, Boston. 617-747-8970. Fab. 27-March 2, NARM Convention And Trade Show, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriett Riverwalk, San Antonio, 856-596-2221.

starcharity.com, a Web site that will

promote awareness for a wide range

of charities and will offer ways to

donate to them. One hundred percent

of the money raised through the site

will be given directly to the partici-

pating organizations. Charities fea-

tured on allstarcharity.com will be

determined by celebrity participants.

Specific information about the fea-

tures of the site, and the charities and

celebrities involved with the project,

have yet to be released. Contact: Liana Miller at 949-595-4320

Feb. 28. Third Annual Cocktail Reception of the Music Group of UJA-Federation of New York Entertainment Media & Communications Division, Of Directors Award. And Leadership Awards, prethe Sony Club, New York, 212-836-1508.

MARCH March 1. Marketing An Artist. ASCAP New York

212-512-1427 March 3-5, New York Music & Internet Expo. resented by NewMedieMusic.com, New Yorker Hotel New York 212,955,1222

March 6-8, DJ Expo West, presented by DJ Times. Cathedral Hill Hotel, San Francisco. 516-767-2500.

April 7, Nieth Annual Music Video Production Assn. Awards, Directors Guild of America, Los Angeles, 323-469-9445.

April 8, California Music Awards, Bill Graham Civic Auditorium San Francisco, 415-864-2333 April 8, Digital Broadcasting: What Are We Doing? Whara Ara Wa Going?, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-

April 10, Celebrity Golf Classic, presented by Project A.L.S., Riviera Country Club, New York, 800-

603,0270 April 13, 13th Annual Kahlua Boston Music Awards, Orpheum Theater, Boston. 617-357-6997.

April 13-15, NEMO Music Showcase And Conerenca, Swissôtel, Boston, 617-357-6997. April 25-27, Billboard Latin Music Confernce And Awards, Sheraton Biscayne Bay, Miami. 212-536-5002 April 27, Esther Van Wagoner Tufty Award, Board

sented by the Weshington, D.C., Cheater of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555. April 27-28, Marketing Conference, presented by The Source Loews Santa Monica Beach Resort Santa Morica 212-253-3714

MAY

May 11-13, Electronic Entertainment Expo Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com

May 12-13, WFMU Record Fair, Metropolitan Pavilion, New York, 201-541-1416, ext. 230. May 17-18, Consumer Electronics Assa. Business Solutions Series 2000, Hyatt Regency

Hotel, Los Angeles, 703-907-7600. JUNE

lune 7-9. Billboard/BET On Jazz Conference And Awards, JW Merriott, Washington, D.C. 212-536-5002

JULY July 12-14, Billboard Dance Music Summit,

Waldorf-Astoria, New York, 212-536-5002.

Oct. 5-7, Billbeard/Airplay Meniter Radio Seminar And Awards, New York Hitton, New York, 212-536-5002

GOOD WORKS

SAFE SEX: drDrew.com is giving away three free condoms to anyone 16 years or older who registers at the Web site. Users who pass the offer on to a friend will receive one additional condom. Also, representatives from drDrew.com will hand out condoms on

I IFFI INFS

RIRTHS

Boy, Julian Gabriel, to Antone and Holly DeSentis, Jan. 21 in New York. Father is the national sales director for Rhino Records

Girl, Cameron Kajulani, to Lisa Liese and Scott Robson, Oct. 19 in Santa Monica, Calif. Mother is director of international at Virgin Records. Father is the executive editor of E! Online

FOR THE RECORD

A story in last issue's Songwriters & Publishers section switched the number of copyrights in the Famous Music and BMG Music catalogs. Famous Music has about 100,000 copyrights, while BMG Music has about 700,000.

A page 1 article in Billboard's Feb. 19 issue incorrectly spelled the name of the recently appointed president of columbiahouse com. He is Bill Ostroff

An article on Jimmy and Doug's Farmclub.com (Billboard, Feb. 5) incorrectly stated the title of the company's chairman, Jimmy Iovine. He is also co-chairman of Interscope Geffen A&M. Doug Morris is chairman/CEO of the Universal Music Group.

college campuses, bars, and clubs across the country during the upcoming spring-break season. Co-founded by Dr. Drew Pinsky, co-host and creator of the "Loveline" radio and MTV show, and Curtis Giesen, founder of happypuppy.com, the site is aimed toward 14- to 24-year-olds interested in relationships, sex, entertainment, and health. Contact: Valerie Gordon at 310-201-8853.

CHARITY SITE: This spring, Sony Music Entertainment will launch all.

Be) Close To You," No. 5. In the '80s,

And leading those with more than one song in a decade is Diane Warren. She represents the '80s with three songs, the most of any writer on the list: "How Do I Live (No. 2), "Because You Loved Me" (No. 3), and "Un-Break My Heart" (No. 5).

As for Richard Rodgers' career with Oscar Hammerstein, who also wrote many works with Jerome Kern, including "Show Boat," a new folio, also timed for Valentine's Day. has been issued by music print giant Hal Leonard Publishing. The folio, "Rodgers And Romance; Love Songs By Richard Rodgers," contains 43 songs, 18 of which are collaborations with Hammerstein.

because of the abundance of outstanding writers from America alone, picking a major ballad that didn't make the list is as eesy as, well, whistling the tune.

Rodgers and Hart non-listed beau-

Valentine's Day.

TOP LOVE SONGS, DECADE BY DECADE (Continued from page 43)

Lionel Richie has two songs: "Lady (No. 2) and "Endless Love" (No. 3).

Because most popular songs, to say the leest, are about love, and

And, as Lorenz Hart states in a

ty from the '30s ("My Funny Valentine"), for true lovers "each day is

ASCAP'S NO. 1 LOVE SONGS The following are the No. 1 ASCAP love songs of the last nine decades

of the 20th century as determined by performances calculated by the performance right society

1910s: "You Made Me Love You" (James Monaco, Joseph McCarthy) 1920s: "Tea For Two" (Vincent Youmans, Irving Caesar)

1920s: "Tea For 1 wo (vincent roumans, riving, consent) 1930s: "As Time Goes By" (Herman Hupfeld) 1940s: "That Old Black Magie" (Harold Arlen, Johnny Mercer) 1950s: "Unchained Melody" (Alex North, Hy Zaret) 1960s: "The Look Of Love" (Burt Bacharach, Hal David)

1970s: "The Way We Were" (Marvin Hamlisch, Alan and Marilyn Bergman) 1980s: "Up Where We Belong" (Jack Nitzsche, Buffy Sainte-Marie, Will

Jennings) 1990s: "I Swear" (Garv Baker, Frank Myers)

CONGRATULATIONS

AMOS ALTER

MADACY ENTERTAINMENT

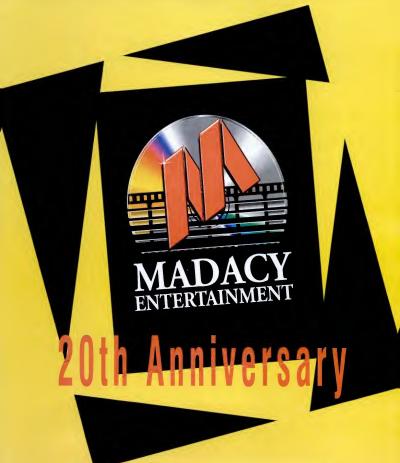
ON YOUR CONTINUING SUCCESS

ALAN RUBENS MICK LLOYD

INTERNATIONAL LICENSING CONSULTANT



56 www.billboard.com BILLBOARD FEBRUARY 26, 2000



ADVERTISING SUPPLEMENT



CONCEDT TO CONGLOMERATE IN TWO DECADES

Madacy has found success by bringing retailers meat-and-potatoes, must-have classics.

BY RICHARD HENDERSON

s Madacy Entertainment enters its 20th year, company founder Amos Alter, president and CEO of Madacy Entertainment Group, spoke with Billboard recently to shed light on the origins of his wily and very independent label.

"We started as a concept back in 1981," Alter begins, "with
the express desire to go into business for ourselves, using various contacts and experiences. At that time, I had been working for Almada, an importer and distributor of vari-ous labels in Canada. There were over 100 labels that we distributed [at Almada], and that's basically where I got my product-knowledge base, in terms of artists and repertoire. Once that company was sold, 1 stayed with the new com-pany for a couple of years, and, quickly becoming disillusioned, I started thinking about going into business for myself. So I left my position as a fairly prominent, highly paid employee in that company and gambled on starting up Madacy. Basically, the initial brace of our releases constituted 40 classical titles that we had licensed from a label that was run by a longtime friend; that was the launch of

Madacy as an independent entity. Madacy's unique A&R focus—marketing budget-priced classical albums that became wildly popular retail items—quickly became its calling card. Alter reflects on the genesis of his initial bunch of releases, saying, "The records [that we would release] hasically jumped out at us; we didn't have to spend a lot of time conceptualizing for the first releases. You saw the sales and the kind of repertoire moving through the cash registers for the customers that I used to sell to [at Almada]. We decided that we could create a very commercial classical series, and, at that time, there weren't many people doing that. Of the few budgets labels that you might

find [in Canadian retailers] were such

imprints as Scraphim Classics, which

was distributed by EML or Resonance. which was handled then by PolyGram. There weren't many more companies retailing classical titles at budget prices, certainly not as a full product line; such companies that might market a classical title that way were handling them on a per-title basis, rather than on a fully conceptualized LOW-COST, HIGH-CALIBER ORCHESTRAS

"We had seen some interesting packaging in Europe and formulated our concept: Come out with 40 very strong titles that were the no-holds-barred, meat-and-potatoes, musthave best of either Beethoven or Mozart or piano classics or classical guitar." After recalls that the company's business model became glaringly obvious, saying, "We would provide music that would appeal to the masses at a price that was affordable to the masses, with packaging that was explo-sive in its impact [hy being] immediately attractive. We put these out in display units, which certainly weren't being utilized for this repertoire at that point in any sort of aggressive fashion. We created samplers for the series that contained bounce-back cards, which, again, hadn't been pursued aggressively by other classical labels then. The series took off; as we had intended, it exploded at retail. "The irony of it is that," he continues, "if you were to look

"Madacy is an innovator and leader in the budget field. Its packaging and creativity sets the standard for the budget arena. Madacy offers quality and value in all its products. This, coupled with an excellent replenishment system, is a tough combination to beat. It has been a pleasure working with the Madacy team over the many years.

-Dieter Wilkinson, National Buyer, Musicland Group

"Madacy Entertainment is a new partner for SFX Alphabet City, but Amos and David make you feel like you've been in the family for years. During our first trip to Montreal, we were taken to the Madacy offices—it reminded me of the Willy Wonka chocolate factory, where ideas seemed to magically become retail products overnight. If record merchandising were an Olympic sport, Amos Alter would take the gold in multiple events. SFX Alphabet City wishes him and the Madacy family continued success."

-Kenny Dichter, Co-CEO, SFX Alphabet City

Expanding on some of his cost-cutting strategies in the early days, Alter reveals that Madacy was considerably ahead of the record-production curve in some regions We recorded new masters in Russia, in Latvia and Riga. in Lithuania and other Eastern Bloc countries before the Iron Curtain fell. We were using those orchestras at a much cheaper price, obviously because of the non-union scenario and the resultant lower labor cost for the tremendous musicians who were over there. Employing this tactic, we could record new masters, keep the caliber of the performances high and still release the results at budget-

For the first four years of the company's operation, Mada cy concentrated all of its marketing efforts in Canada. Alter recalls, "It was obviously a survival-at-all-costs situation. We worked every day in what I would call a desperation mode. So we built our customer base here. I had obviously gleaned some contacts from my previous 10 years of work with the importing firm, in terms of knowing who the customers were and what they were selling, then developing the mar-ket that was available to us [in Canada]. This allowed us to accrue a profit base that would allow us to expand into other markets. The first time that we elicited interest from the Ameri-

can marketplace was when we were attending NARM [the National Assn. Of Recording Merchandisers convention] in

in Alter's voice as he remembers We were just showing our catalogs to potential licensors, giving them an idea of what we were doing. Some of our NARM contacts kept the catalogs and started a wave of interest in what we were producing. The first call I got was from Trans World Music and, shortly thereafter, another one from Camelot, both saving that they had been looking for our kind of titles in the U.S. and asking if we were thinking of distributing in

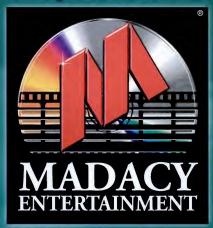
During the past 15 years, Madacy has opened a series of offices in the U.S., with its facility in Minneapolis

principal among these. The company's international agenda has spread into full offices and warehousing in Stuttgart, Germany (established six years ago), a marketing office in London and a Latin marketing office, a mattering office in London and a Lauri mattering office, currently in the process of being relocated from Mexico to the crowd of the great product of the service of the product of the great product of the greatest produc



then to CDs, with all of the other titles that we have done in the intervening 19 years, a lot of the repertoire is still the same; it's still the [classical] war-horses, albeit our new recordings of time-honored material. That's where we've been the most successful, in marketing the war-horses. It's what sells, day in and day out.

Thank you once again for making us the #1 independent label.*



We couldn't have done it without you.

1996 **1997 1998 1999**



Amos Alter

The Billboard Interview

BY JEFF SILBERMAN

t's amazing what \$5,000 and a perceptive enthusiasm can accomplish.
For 48-year-old Amos Alter, it means he's the founder and president/
CEO of Madagy Entertainment, one of the top independent record companies in North America for the past three years.

Born in Israel and raised in Brazil before moving to Canada 30 years ago, Alter dabbled in journalism before setting up his first business, a construction company that remodeled record stores to accommodate the cassettetape format. Building record stores infected him with the music bug, so he sold his business and worked as a sales rep for a record importer before opening two franchise music stores. All that helpded him develop the smarts to discover an unmet niche for a specialized record com-

In 1981, with a \$5,000 investment, Alter debuted Madagy to provide affordable budget-line music for the mass market. Using music acquired under license from American and European companies, he released a 40-title line called "Classical Masterpieces," retailing each title for just \$3.99. After breaking even the first year, Madagy has been in the block, boasting 20%-to-30% growth every year since. In this exclusive interview, Amos Alter describes how he took a budget line to the big time.



How were you able to turn \$5,000 in cash into a budgetline record company that, almost 20 years later, is poised to become a multi-label conglomerate? At the time, in 1981, I bad already been in the music

business for 10 years. I worked as a sales rep for a company that imported a lot of different labels, so I had product knowledge. Being on the road helped me develop contacts and a customer base. A lot of the buyers I dealt with gave me the incentive and encouragement to go out and do this on my own.

At that time, were you thinking of Madacy only as a Canadian label, or did you also have visions of breaking into America? We started as a Canadian business, but I always

We started as a Canadian business, but I always thought we would expand into the American marketplace. It took about four years to set up in Canada and develop enough of a business base as a profitable compa-

marketplace, which, today, comprises about 90% of our total business.

Back then, did you see a gaping bole for budget-line

Back then, did you see a gaping bole for budget-line music?

It wasn't so much of a gaping hole as there just weren't

that many people doing it at retail. There was the Time Life series, but they took that to TV and direct-response. Whatever overstock they had was sold at retail, but nobody was aggressively marketing budget lines to retail. Our first series, which had 40 titles, was called "Classical Masterojeces" and featured hish-noughity artwork at a

cal Masterpieces" and featured high-quality artwork at a low price point, with a low-priced sampler to promote the series. The packaging had a very European look, with a beautiful painting on each album.

When did you realize that your concept was going to be a success?

Refore the launch, we were really nervous. We got a shipment of sample LPs and we weren't exactly thrilled with the audio quality. So, we went back to the manufacturer, and we had then remanter it to improve the qualty. After we launched, we knew we had something within 30 to 5d days. It in the stores in early Seprember, and by 30 to 5d days. It in the stores in early Seprember, and So, we worked very quickly on a second line, an instrumental line with tiles such as "Golden Panon," Golden

So, we worked very quickly on a second line, an instruental line with tiles such as "Golden Fiano," "Golden Sax" and "Golden Guitar." Basically, they were generic orchestrations with the respective instruments out front. Again, our packaging was superb, with gold-embossed paper. I provide the property of the provided property of the provided property of the provided provided provided the provided
Did the CD revolution cut into your success in terms of impulse or point-of-purchase sales? Not necessarily, because we still did very well with the

longbox [configuration]. It allowed us to do a tremendous amount of things. Even now, some of our most successful packages are still done in longbox form. We custom-make them for various retailers, such as Trans World Music and Sam's Club. To be sure, the numbers absolutely multiply, in terms of salability, compared to the short box.

Although Madacy was successful from the start, you still bad problems getting funding from banks to belp you expand faster. What did you do to overcome that? There was nothing to do, other than morigage everything we had. Beyond that, we were able to develop a

There was nothing to do, other than mortgage everything we had. Beyond that, we were able to develop a continuous working relationship with customers in order to get paid as quality as possible. We also had, and still happy the couple of the control of the control of the happy the couple of the control
Was there a point in time when the banks finally gave you the green light on refinancing? No, that was a situation to be dealt with on a continu-

No, that was a situation to be dealt with on a continuous basis for 15 years. The more we grew, and the larger the line of credit we needed, the more security and control the banks wanted. At the end, it worked out well. When we sold part of our company, those controls became an asset.

How did you continue the momentum of the first two lines? Our third line featured big-band music, and it did

Our third line leatured big-band muse, and it did incredibly well. From there, we went into a children's line. One series, in particular, with 20 different titles, did more than a million units. We quickly accelerated from the control of the cont

ferent compartments whin the company, creating typecially groups. Now, although we have team looking after the different categories of music, we still commit ourselves to doing the things that have worked so well for the last 19 years. Certainly, the marketplace has changed; no question about that. Today, not only do we have to do what we've done well in the past, but we have to codive the compartment of the control of the control of the and getting more volume out of each one. We're becoming more selective in how and what we put out. We're not Centured no great Centured on the Centured of the

20 YEARS AND THE HITS JUST KEEP ON COMING!

CONGRATULATIONS

To Amos Alter and the entire Madacy team.

From your proudest partner "south of the border"





THE BILLBOARD INTERVIEW Continued from page 60

releasing records just to fill a pipeline. We have to put full marketing plans behind every release. Pricing is not enough. Today, we look at it as though the consumers ask themselves, "Why should I buy this package?" We put those kind of thoughts into it. You've been known for turning a concept into a recording within days. For instance, you were able to capitalize on the swing boom within five days of hearing "Jump Jipe And Waill" in a Gap TV ad campaign. How do you pull that off? Obviously, speed is of the essence. We've been able to do them quickly by noticing when a song becomes a hit in other territories. We have offices in Mexico and Europe;

Obnowals, speech as office seatence, we've been able to be obtained as office seatence, which we have offices in Mexico and Europe; the people there act as our eyes and ears. Once we discovered the international success) of "Mamboo No. 5," we took our musicians into the suddo within hours. We took our musicians into the suddo within hours. We took our musicians into the suddo within hours. We are took our musicians into the suddo within hours. We are took our musicians into the suddo within hours, we are sufficiently as the suddown of the s

How did M2 come about?

A little over two years ago, we started talking about M2. Some of the reasons [to create it] are pretty obvious. "I have been working with Amos and Madacy for over 15 years, and I have watched them grow into a first-class creative and distribution company. They have always been driven by a tremendous work ethic and a desire to be the very best at what they do. They have flourished because of their high standards, tremendous personal relationships and their personal and business integript. I am arve that the future will only get brighter for them, and I look forward to maintaining great business and personal relationships with evernone involved."

-Len Friedman, president, Friedman Entertainment Marketing

"Trans World Entertainment has found Madacy to be incredibly cooperative and aggressive in working to develop and grow a business, year after year. Their attention to detail and their ability to put together packages to satisfy consumers are simply amazing.

-Jim Litwak, executive VP of merchandising & marketing. Trans World Entertainment

"Madacy is the king of multi-packs, both in Musicland's and our customers' eyes. No one does it better."

-Scott Anderson, national video & DVD buyer, Musicland Group

Label consolidations in the marketplace created a vacuum that allows us opportunities in securing artists and/or labels that have basically been forgotten.

The second reason is having our head office in Montreal and using the strength of the Canadian music business to develop a base for these acts. Look at how Celine Dion, Shania Twain and Bryan Adams first achieved success here. We can break acts in Canada, a much smaller market, at a fraction of the oost to break them in America. Once we establish them here, we can bring them south in a very effective and price-conscious way.

Once we establish them here, we can bring them solut a very effective and price-conscious way.

A third reason is the Internet. Our product line can now penetrate a much broader market in a more cost-effective way—not so much as a vehicle for sales, but from a marketing sandpoint, to get the message out to the consumers.

Mg is a totally separate entity. President John Coffino

opened an office in Los Angeles. He's hiring publicists, promotion people, sales managers and a marketing team that's separate from Madacy's staff.

Are you worried that you're creating an overhead that could cai into the profitability of your budget line? That's above a concern. Madac, as a company, has a bown and the concern that the con

What direction do you see Madacy going with its kids line and M2?

We're not looking to become another Koch or Red Aut with Own margine-distributing a loot of tiles, many of which sell just a few hundred pieces. That'n not in our best predent distribution is to be more specialted or targeted. We're into projects like our recent partnership with SFX. We worked the Alphabet City products under the NBA and the Albard City and the City of the Albard City and the Albard Cit





Miami • March 2000









THERE'S A NEW KID IN TOWN!

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TO AMOS

AND ALL OF OUR FRIENDS AT

MADACY ENTERTAINMENT

CONGRATULATIONS ON YOUR

ANNIVERSARY





"The people at Madacy are wonderful to deal with. I've known them a long time-at least 10 years—and they are an exceptional company. They're so easy to get along with, and that's the way it is with Madacy. I recently went to Montreal to visit them, and they couldn't do enough for me-Amos himself insisted on bicking me up from the airport. They took us out to dinner and showed us around: it was an amazing experience. This is not just work, this is family.

"The relationship between our company and Madacy couldn't be better. They're wellorganized and well-managed, and that's why they're successful. Their future looks really bright, and I look forward to a continued relationship.

-Eli Okun, president, EMI/Capitol Music Special Markets

THE BILLBOARD INTERVIEW Continued from page 62

Even so, doesn't growing the size of the company, and competing more often with the majors, necessitate some changes in the way you do business?

In the short term, we won't stray too far from our original principles. But, as we evolve, and as the major labels get into developing their own midprice and budget cataogs, we'll have to do what we have to do in terms of all the bells and whistles [that it takes] to become a label with artist development. Even so, we'll be taking a safer approach to get there, but the end result is definitely moving into a position where we are a full-service label.

At that time, would you consider making a deal for branch distribution?

No. Actually, we currently do independent-distribution partnerships with the major labels. We've done exclusive packages with Sony, Warner Bros, and Universal, among others, and we're expanding in that area. They want to use our independent-distribution expertise. They have to be profitable, and we have to be very efficient with what we do, as well.

Also on a partnering basis, we have gone to them and thrown out the idea of them distributing our front-line product. A couple of companies have shown strong interest in that area, if we are successful in developing their artists in certain markets. We're both very excited.

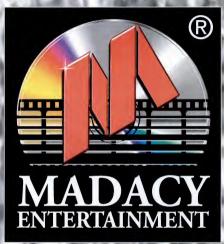
Finally, how high is up for Madacy? How big do you see yourself getting We don't actually sit here and think in those terms.

Madacy has been able to grow at a rate of approximately 20% to 30% a year. We'd like that to continue, but we realize that it becomes more difficult to do when your numbers get significantly higher every year. We'd very much like to get M2 off the ground and have it profitable within a two-year period.

Beyond that, it's not really realistic in this industry. where things change so quickly with all the new technology going around, to predict with any certainty where we can take this thing in five years. Suffice it to say, we look at our competitors out there—the major labels—and what drives them. No matter what the technology becomes, it's the content that drives them. We, too, are committed to developing and securing quality content and moving ourselves into a strong position, no matter which way the technology goes.

Onotes compiled by Katy Kroll

SFX Alphabet City Records Salutes Our Family At Madacy Entertainment On 20 Years Of Success!



We Look Forward To Being The CHAMPIONSHIP TEAM
Of The Future!







MADACY'S NEXT GENERATION

With the addition of M2 and Modocy Kids, the company shows strength through diversification.

BY IEFF SILBERMAN

efitting his ascension to the top eche-Ion of North American independent record companies, Madacy Entertainment is branching out in several directions to take advantage of market conditions and his label's burgeuning strengths. Chief among them is M2 Entertainment, a corporate umbrella for four new record labels: Relentless Recurds, which will feature popurban and rock acts; Relentless Nashville, which will offer country and folk talent; Bongo Boy Records, which will showcase world music, and Snite 102 Music, which will delve into new age and jazz. M2 will complement Madacy Kids, a division dedicated to children's music.

Sandy Gardner

M2 CAN DO "Due to consolidation, some labels have becume su large that they cuncentrate on the top 20% of their business," Madacy founder and president/CEO Amos Alter says. "The other

80% doesn't mean as much to them in terms of [sales] volume, so they don't give [those acts] the time and attention that we can give them.

Although the idea for M2 came to Alter in 1998, the cumpany didn't actually come uff the drawing hoard until a little more than four months ago. To oversee its development, Alter recruited music-industry veteran Junathan Coffino, a senior-management consultant whose most recent label experience was as seniur VP of sales and field marketing at MCA. "Madacy is positioned really well in the marketplace to take advantage of quite a few things that are going on," Coffi-

nu says. "They have great relationships at retail and are ready to exploit the changing ways of delivery. Plus, there's [now] the availability of quality artists looking fur a home."

M2's labels will be looking for fresh new talent, as well as acts that were casualties of the recent major-label consolidations. "What we're looking for are opportunities to develop artists," Collino says. "We're interested in both [kinds of talent]. Since our distribution system allows us to ship tens of millions of units a year, we're well-positiuned on a glubal basis to work with established artists who may no longer have a home on a major label. We're also bringing more peuple on board whu have experience in marketing, sales and artist development, so we will offer tremendous opportunities for new artists, as well."

Currently doing the A&R work is Madacy VP of product development David Roy, who has already signed four acts in various stages of development. "I expect our first release to be out in April," says Roy of Relentless' innaugural release, Anne McCue's "Amazing Ordinary Things." "We also have two country acts in the studio, and our fourth act is an AC/Sarah Brightman-type artist whose record might come out on Suite 102.

"Certainly, we'll concentrate heavily on getting these four acts off the ground, but we are talking to some veteran acts that are casualties of the label consolidation," he continues. "To be sure, if we do sign those [veteran] acts, none of their projects will see the light of day before 2001." Marketing and promoting original talent means that M2

will be going up against the majors in the quest for radio airplay, video exposure, retail POP displays

and everything else. Coffino is confident that M2 can do a successful job without blowing the budget. "There are a number of things you can do," he says. "You obviously watch your expenditures, and you also create strategic alliances where you find alternate

revenue streams to bring in money for the artists. Most mportantly, you have the bands develop a career fan base through live performances, so they're not dependent simply on videos and radio airplay.

Realizing the challenges that lay ahead, Coffino notes, M2 is in no hurry to become a major player in the industry. We have no goals, in terms of sales figures. We want to gruw M2 urganically and ensure that we're prufitable within a certain framework. I don't think anyone here is look-ing at signing and breaking a certain number of artists by a certain time. The brilliant aspect behind M2 is what Amos has already created at Madacy: tremendous relationships with our retail customers, as well as strategic alliances with various companies that sell uur recurds in different marketplaces. So getting our records into the right markets isn't

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THEIR 2 O T H ANNIVERSARY

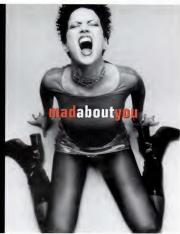


MADACY'S...



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FAR FROM THE MADDENING CROWD

Toronto offers Madacy a base that's low in record-industry politics and high in creative freedom.

BY RICHARD HENDERSON

adary Entertainment has built is fortunes well was a form the designated power bases of the music industry. Rather than situating itself for music industry. Rather than situating itself for most interest of the property of

"Right now." Ram remarks, "We have third-party distribution, but not only is our A&R in-house, but we have a full graphics department in Montreal, as well. We do all our own

creative and graphic design, all of our own self-sheets, all of run market plans, our own displays and POP meterials, everything is done internally. It's been that way since the company's interpotion. We're very much self-contained and on't require the support services that have grown up around music companies in other cities.

CONNECTED IN CANADA



Robin Ram

When asked if those conveniences and contacts, as might

be afforded in Manhattan or another music bit stroughold, haven't becknoted appealingly in the past, Ram demurs, "No, far from it. Being in Montreal, our customers are writted to visit us on a fairly frequent basis, so we bring rommen and come into a strictly creative environment. We look at what programs are going on and plan out the future. In today's electronic age, with e-mail, faxes and all the other looks are the programs are comediated in the different from being anywhere the early in Montreal in to different from being anywhere the early and the contract of the program of the contract of the

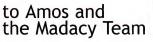
Owing to its hereditary ties to France, and its position as the metropols of francophone Canada, Montreal has always been a city whose cosmopolitan nature no doubt adds zest to conducting business. Ram is quick to concur'. Mosolutely! There's always a lot of things going on, what with the gaze testivab, the cornecly lestwals, the Grand Prix. There's large testivab, the cornecly lestwals, the Grand Prix. There's the summer It's a great place to entertain at any time, with a lot of fantastic restaurants."

Ram notes that Montreal does not possess a community of major-label offices, as does its anglophone counterpart, Toronto. Though, 'he adds,' going back many years, 'bdy-Gram used to be in Montreal. The independent-label community, however, seems to have used Montreal as its hub.'

runnity, however, seems to have used Montreal as its hub."
As for where Madacy Entertainment's home office is sited,
Am explains that a choice of city was never considered.
"Amos' [Alter, company founder and president/CEO] famContinued on page 70
Continued on page 70

friends at

Congratulations!







from your friends at North Coast Entertainment



Congratulations to Madacy Entertainment

For 20 years, you've "Alter"ed the face of the music industry.

All the best to Amos and the team from your friends at Anchor Bay.



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CONGRATULATIONS.

of success.

To you Amos and all my

friends at Madacy.

Wishing you many more years

Lou Kircos, Kircos Ventures II C



NEXT GENERATION

Continued from page 66

an issue. All we have to do at M2 is find great talent and then grow it. Our goal is to be artist friendly, career oriented and profit driven."

THE KIDS ARE ALRIGHT

Maday's interest in the children's market came 18 months ago, when ir released four tiles under the "Mommy & Me" series. That proved to be so uscessful that the label released a sevond series. Wonder Kiski," in the fall of 1908. When that old well, it was only logical for Aler to baunch the Madays Kisk baled in May of 99. In the eight months since, the label has accumulated 130 different series on audio and numer, say Madays Kisk V per diseles and transleting Madays Gardinee. This label offers more series-based than artist-driven products."

The Posts, their success is a lower price than the more remove children's far. "We've been able to focus on markets where mass merchants have been very supportive." Gordner respective to the properties of the properties be product. The original steep issued over 1 million copies, and five new titles 10 utles—has sold over 1 million copies, and five new titles 10 utles—has sold over 1 million copies, and five new titles 10 utles—has sold over 1 million copies, and five new titles 10 utles—has sold over 1 million copies, and five new titles to the properties of the the properties of
So what's in store for the future of Madaxy Kidds' Outerst step is in looking at some acquisitions and investment opportunities," Cardner notes. "We're considering buying into children's product that has licensed characters. There are some arrist opportunities out there, but we're more strongly interested in product themes and character-based strongly interested in product themes and character-based product them to the strongly interested in product themes and character based products the strongly interested in product themes and character based products that the strongly interested in the strongly intereste

THE MADDENING CROWD Continued from page 68

ily moved to Montreal when they came to Canada [the Alter family emigrated from Brazil in 1963]; it's home to them, and it represents a whole way of life."

STAYING BUSY, KEEPING WARM

But, when asked as to whether his company's physical remove from the American media centre has had a positive impact on his business, Amos Alere considers the thought and reflects. 'Sometimes' lithinks o. I like the fact that the isolation here has really allowed us to concentrate on nothted that the state of the state of the state of the conlorday, for example, it's 32 below! There not much else do but sort, so I'll choose to see that as a very positive thing [laugha]. We have the been above to the mission of more of the undustry and have been able to remain focused on growth, experimentally the production of the control of the "Country of the control of the control of the country of the control of the control of the country of the country of the "Country of the country of the country of the country of the "Country of the country of the country of the country of the "Country of the country of the "Country of the country of the cou

"On the other hand," Alter continues, "Tel love to spend more time in New York or Lox Angeles, places where so, we'll be esting up an office as we expand our new from-line lable, ML! Under JAW, we already have a distribution of eal that we've set up with (the label JSY. Alphabet Cay, Sx. we've hand that a continue of the continue of the continues of the hand that allows as access to all the labels with which we have arrangements and special distribution detals, and to tant, our presence in those main markets, and that has die tasted our expansion to date. Up to a point, it's been OK [being in Montreal], but in taking it on the net ware, eyecial that we comen our presence in those main music marlees."



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Merchants Marketina

CBA Looks To Stores Of The Future

Christian Trade Group Sees Its Retailers Going High-Tech BY PATRICIA BATES "Left Behind" series are sched-

NASHVILLE-The Christian Booksellers Assn. (CBA) acknowledges that it needs to be human as well as high-tech in taking the 2,000-year-old Gospels to the 90 million Christians in the U.S., many of whom are shopping now for music, video, and books with less personal assistance through the Internet and electronic dis-

Last year, Christian music

'For the first time. music exceeded books for many of our CBA retailers'

-TROY VEST -

cules incressed 12% to 49 8 million units from 43.7 million the year before, according to Sound-Scan, and Christian videotape sales rose by 17%. The Christian national and regional chains and ndependent stores sold 28.6 milion music units, or 57.5% of total sales.

"For the first time, music exceeded books for many of our CBA retailers," says Troy Vest, director of sales and market development for the Sparrow Label Group. "The CBA store of the future will have to take that into account when planning.

CBA's ministry has always come before merchandising. After all, this is an industry that prays for the souls of its customers and comforts them after tragedies like the Columbine High School shooting in Colorado and the Oklahoma City bombing.

But Americans are advancing toward "getting transactions done quickly—from the parking lot to the receipt," says David Amster, CEO of Integra Design Group in Nashville, which has designed two new CBA prototype stores, one for the Kindred independent store in Birmingham, Ala., and the other for the Potomac Adventist Book Center in Silver Spring,

"As we move toward a cashless society, many of us are using debit cards, so we expect not to have to stand in line," Amster

CBA, which held its CBA Expo 2000 on Jan. 24-28 at the Opryland Hotel here, says it plans to educate store managers and staffers at its new \$7.4-million International Training Center and offices, which will be dedicated March 23 in Colorado Springs, Colo. Word Records act Point Of Grace and novelist Jerry Jenkins of the 16 million-selling

uled to appear at the ceremonies. The CBA was loaned money for the 40.000-square-foot headquarters through a Christian credit union, which is renting tenant (Continued on page 73)



CBA Expo 2000 in Nashville. Shown, from left, are Ron Krueger (kneeling), direcfor of new media services at Word: Les Jones director of marketing and licens. ing at Everland; and Hayley Maddox and her father, Winston Maddox, chairman of the Christian Booksellers Assn, and owner of Gospel Supplies, an independent Christian store in Tucson, Ariz. (Photo: Patricia Bates)

Koch Soundtrack To New 'Crow' Boasts Top Acts

really popular

now,

- LON LINDELAND -

NEW YORK-Of course Koch Entertainment hopes that "The Crow: Salvation" will be a movie smash, but it expects that its

soundtrack for the third installment in the comic book/horror thriller series, which comes out March 28, will find retail redemption on its own.

Like the previous on-Koch "Crow" non-Koch soundtracks, "Salva- have solid rock tion" assembles exclusive tracks from top artists who are alternative acts, name ly Filter, Rob Zombie, the Infidels (featuring Juliette Lewis), Kid Rock, Hole, Tricky, Stabbing Westward, Sin, the Flys, Monster Magnet, Days Of The

New, Pitchshifter, the Crystal Method, Static-X (featuring Burton C. Bell of Fear Factory), New American Shame, and Danzig (see Soundtracks and Film Score News, page 22).
The movie, which stars Kirsten

O'Keefe, and Fred Ward, will be

released April 21 through Miramax's Dimention Films. As the third in a series, "The Crow: Salvation" follows "The Crow: City

'With Rob Of Angels"-the lackluster 1996 Zombie, Kid follow-up to the stunning 1994 "The Crow." The Rock, and Static-X, they latter starred the late Brandon Lee. who died in a tragic accident during

filming. "The music speaks for itself, whether it's a \$200 million or \$50 million boxoffice gross," says Bob Frank, Koch Entertuinment proceedent He notes

that unlike the first two "Crows." "Salvation" sports a "different type of screenplay with a different type "We're not dependent on the

film to drive the soundtrack. because the film is a brand," Frank adds. "It appeals to the 'Scream' audience with Kirsten Dunst and Eric Mabius, who are young, up-and-coming stars. So, it's a different type of movie than the first two

Koch has been involved in the album's track listing for six months, says Frank, giving the label ample time to devise an effective marketing plan. He says the first single is a remixed ver-sion of Filter's "The Best Things," which ships March 7 to active and modern rock stations and will be backed by a video set to run on MTV in April. The full album goes to college formats a week after its initial rock station shipment.

Frank hopes that Hole's cover of Bob Dylan's classic "It's All Over Now, Baby Blue" will be the soundtrack's second single.

"Album marketing will rely heavily on the Internet, with a massive digital-postcard mailing to fans of 'The Crow' as well as the artists on the new coundtrack. says Frank

We're shipping gold, and feel that's a good outlay that's realistic and conservative," he says. "The first ["Crow" soundtrack] almost SoundScanned 2 million and the second 1 million, and this one is the strongest ever."

(Continued on next page)

RED Division Offers Marketing Services

NEW YORK-RED Distribution's

new marketing company, RED Urban Music Marketing (RUMM), is expected to help the distributor expand its A&R scope when considering labels for its portfolio. For the last few years, RED has

limited its distribution umbrella to about 20 labels, all of which were strong and self-sufficient. Now, under new ownership by edel music and armed with a mandate to grow the business. RED has formed RUMM to supplement the market-ing efforts of R&B labels. The formation of RUMM allows RED to sign labels it previously wouldn't

"What we realized is there is a whole community of emerging music that comes right off the street that could use this kind of aid," says RED president Ken Antonelli. "So we created RUMM to fulfill that need."

Alan Becker, RED VP of product development, will head the division. He will be joined by Mitch Dudley, who will function as RUMM director of sales and marketing: Luxie

What we realized is there is a whole community of emerging music

that comes right off the street that could use this kind of aid'

- KEN ANTONELLI -

Aquino, product manager; Carlton Walton, coordinator of product development- all previously held positions within RED. Two other staffers will also be added to the operation. "In addition to its own staff, RUMM has the full resources of RED behind it," says Becker. So far, the RED labels that have

hired RUMM are Hieroglyphics, whose first album to be worked by the new company will be Del The Funky Homosapien's "Both Sides Of The Brain," due March 21; Stimulatrelease the Missin' Linx's EP Exhibit A" March 21; and DJ Honda's label DJ Honda Recordings, whose album "HIII" is slated to come out sometime in the first half of the year "These labels have created their

own brand names, building a buzz at the grass-roots level, which creates sales opportunities," says Becker. "So RUMM will turn the label's marketing efforts into sales opportunities at RED's more mainstream ac-

RUMM is a sister company to RED Ink, which was created two years ago and focuses on rock, alternative rock, and roots rock. So far RED Ink has worked with such labels as Eminent, which put out Emmylou Harris' last album, "Spy Boy": Steve Vai's new imprint. Favored Nation; New West, which issued Billy Joe Shaver's latest album, "Electric Shaver"; and Fat Boy, which will be releasing all future recordings by Moe, a band that has developed a following among active-rock concertmers

newsline

K-TEL INTERNATIONAL reports a net loss of \$1.9 million in the second fiscal quarter, which ended Dec. 31, compared with a loss of \$2 million in the same quarter a year earlier, while revenue fell 21.9%, to \$16.4 million from \$21 million. The company attributes the decline to lower revenue from its domestic music division and the sale of operations in Finland. K-tel also says that it plans to relaunch its Web site this spring.



SONY CLASSICAL has launched a new Web site. essentialsofmusic.com, as a resource for consumers on classical music. The site has been created as a venture with W.W. Norton & Co., which publishes books on music, and is linked to Sony's Essential Classics series of budget-priced recordings. In addition, Sony has launched a Web site, buildyourbabysbrain.com, designed

to introduce children to classical music. Three new titles in the "Build Your Baby's Brain" CD series were released as the site was launched

BARNESANDNOBLE.COM reports a fourth-quarter net loss of \$38.4 million, compared with a loss of \$31.3 million a year earlier. Sales more than tripled. to \$82.1 million from \$25.9 million. The New York-based company owned in part by Barnes & Noble and Bertelsmann, says its customer count rose to 4 million by the end of the 1999, compared with 1.3 million in the previous year, and that repeat customer orders increased to 66% in the fourth quarter from 63% in the third quarter. For the year the online retailer of music, books, and video reports a net loss of \$102.4 million on sales of \$202.6 million, compared with a loss of \$83.1 million on \$61.8 million the year before.

DIGITAL ENTERTAINMENT NETWORK, a Web programmer, has named as chairman Gary Gersh, the former president of Capitol Records, replacing Jim Ritts, who resigned. Gersh had been co-president of the company's DEN Music Group, Greg Carpenter, who had been chief technology officer, was named CEO/COO. The company also withdrew its proposal for a \$75 million initial public stock offering, citing significant changes in business and management. DEN says it has secured private financing totaling \$65 mil-

THE WALT DISNEY CO. says that revenue from its studio entertainment division, which includes music, film, and home video operations, declined 10% in the first fiscal quarter, to \$1.6 billion, while operating income fell 83.9%. to \$23 million from \$143 million. The company cites decreases in worldwide home video and domestic theatrical movie distribution revenue. In video Disney faced difficult comparisons with the previous year, when "Lion King II: Simba's Pride" and "The Little Mermaid" were in release, Overall, Burbank, Calif.-based Disney reports net income of \$356 million on \$6.8 billion in revenue, compared with net income of \$622 million on \$6.5 billion in revenue the year before.

INSOUNO, an online music company spe-cializing in independent music and film. has formed a partnership with MP3 Web site Epitonic.com under which Epitonic's music catalog will be available for purchase



on Insound's Internet site. Some of the acts involved are Kristin Hersh, the Freestylers, and the High Llamas

IMAGE ENTERTAINMENT, a distributor of DVD and laserdisc, reports that revenue in the third fiscal quarter, which ended Dec. 31, rose 10.4%, to \$25 million from \$22.7 million a year earlier, on the strength of DVD. the sales of which increased 44.9%, to \$23.1 million, in the quarter. Net earnings rose 9.1%, to \$1.2 million from \$1.1 million In other news, Image says it has formed an exclusive worldwide mul-

ti-year home video deal with BET and its BET on Jazz program. A series of live concerts, for which Image will have video rights, will be produced. Image also announces that its E-commerce site has been renamed DVDPlanet.com and will relaunch for consumer sales in March.

NEWS CORP reports that net earnings in the second fiscal quarter, which ended Dec. 31, fell 25.6%, to \$252 million from \$339 million a year earlier, because of fewer hits on video and at the box office, Revenue dropped 4.9%, to \$3.86 billion from \$4.06 billion. The company's results were also adversely affected by the sale of TV Guide magazine last year as well as lower ratings and higher programming costs at the Fox TV network.

SOFTCOM, which provides streaming video for Web sites, says it has received an undisclosed investment from Intel Capital. Previously it raised \$22 million and formed strategic relationships with RealNetworks and Sun Microsystems.

KOCH SOUNDTRACK TO NEW 'CROW' BOASTS TOP ACTS

(Continued from preceding page)

Koch will also release a "score soundtrack" disc on April 14, which will include the end-title song sung by Jane Jensen and "enhanced features such as screen savers and wallpaper," says Frank. 'We felt they'd bring value-added additions to the score album for a different demographic, Generally, kids who go see 'The Crow' aren't fans of scores.

A limited-edition vinyl doublealbum of "The Crow: Salvation" will he released along with the March 28 CD set and will include the same audio with "value-added" elements including stickers, Frank says. Co-promotions with Miramay

will include ticket giveaways in the top 10 markets. Koch is also working with Concrete Marketing, an indie retail marketing firm.

Lon Lindeland, senior buyer for alternative and soundtrack product at the Minnesota-based Beat Buy chain, had "great success"

XECUTIVE TURNTABLE

HOME VIDEO. Stephen Nickerson is named VP of DVD worldwide marketing for Warner Home Video in Burbank, Calif. He was VP of sales and marketing for Toshiba America Consumer Products.

NEW MEDIA. Ted Green is named president/COO of MaMaMedia Inc. in New York. He was president of Sony Wonder

G. Paul Sullivan is named exec-utive VP for Global Media Corp. in Vancouver. He was president of Unapix/Miramar.





Riffage.com names Robert Saltmarsh CFO, Jason Rubinstein VP of streaming media, Scott Fey VP of sales, Scott Maddux director of product development, and Marvin Sanders director of artist relations in Palo Alto, Calif. They were, respectively, VP of finance and treasurer of Silicon Graphics Inc., worldwide director of games and music for Intel's Content Group, president/CEO of New Planet Radio, executive producer for Zowie Entertainment, and editor in chief for Keyboard and Keyboard Online.

Amanda Marks is named GM of Jimmy and Doug's Farmelub.com in Los Angeles. She was a lawyer for business and legal affairs at Universal Music Group.

Tamara Spinner is named editor in chief of SoulPurpose.com in New York. She was in A&R and artist

with the first two "Crow" sound-

tracks and expects at least the same from "The Crow: Salvation, "It's a viable range franchise that's brought in a wide range of consumers," he says. "We have big expectations for this record, particularly with the artist roster on it. With Rob Zombie, Kid Rock,

and Static-X, they have solid rock artists who are really popular now, who fit Best Buy's demo. So we've got quite a bit of marketing plans designed for the release and will definitely be on board in a major way. I think with that harder-edge sound overall it could be something that does well nationally."



He's A Killah. Epic recording artist Ghostface Killah stopped by Universal One Stop to promote his new album, "Supreme Clientele," on Epic. While there, he not into a discussion on bests with Universal One-Stop president Harold Lineaus center and fellow Enic artist Cannadonna right

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development at RCA Records. BILLBOARD FEBRUARY 26, 2000 www.billboard.com

CBA LOOKS TO STORES OF THE FUTURE

(Continued from page 71)
space from the organization. The
CBA says that none of its 2,500plus members' annual dues went

into the building.

The trade organization will
discuss the future of the industry at a March 24-25 workshop
in Colorado Springs featuring
Paco Underhill, who wrote
why We Buy' (Simon & Schuster), and other analysts. Molly
Conroy of the Friedman Group
will analyse the CBA's mysteryshopping survey of 275 retail-

TARGETING CUSTOMERS

CBA stores have always heen "all things to all people," so the whole family is comforts hie in one place, says Amster. The stores will also need to specifically target customers, just as "the Tower Records and Wherehouses focus on their younger demographies."

Kindred and Potomac Adventist Book Center, for instance, have products for home, work, family, travel, and recreation.

"Life goes on after church lets out" is how Kindred describes its mission. The store opened in 1999 selling kitchen, pets, gardening, and other items. Its dounder is Lew Burdette, former executive VP of the Books-A Million chain. Consumers have access to the gokindred.com Weh site at three in-store Internet sta-

Potomac Adventist Book Center offers health foods as well as the latest Christian CDs. In Fehruary, it expanded to 40,000 square feet from 10,000.

CBA stores' music buyers bave to think about the generation gap. "How do I appeal to listeners of both the Gaithers in Southern gospel and Christian rap?" asks CBA president Bill Anderson. "The CBA retailer has to figure out exactly what its distinctives are in merchandisine."

Kindred posts eight top 10 lists of hest-selling Christian CDs throughout its music department, one each for Christian rock, alternative, contemporary, praise and worship, traditional gospel, instrumental, country, and Southern gospel.

As a nonprofit organization, the CBA says it would like to designate two Christian Music Months a year, unlike the Country Music Asan., which designates just one month, Other, for country music, Anderson notes. CBA music promotions country from the Titles of the Carlotte of the Carlott

Christian distributors should release titles exclusively to CBA stores at least 30 days

mendations.

ahead of mainstream retail, says CBA chairman Winston Maddox of Gospel Supplies in Tucson, Ariz. He adds that they should also advertise that a CD can he purchased only at a CBA store, which can be located through CBAs toll-free number.

800-991-7747, or its Weh site, christianstores.org.
At the CBA convention, such "music-media" devices as sound domes and cracked-glass screens with rear-view projection for Christian artist videos.

'The CBA retailer has to figure out exactly what its distinctives are in merchandising'

- BILL ANDERSON -

were displayed. But that is only a small-tech indicator of what's shead for the CRA

"Eventually, I don't think we'll have rasks and racks of product," says Amster. "I see the time—maybe in the next five to 10 years—when we'll be relaxing in a lounge chair in a store and have a touch-screen which to the store of the store

FCS GOES ON THE WEB

Family Christian Stores (FCS) launched its Internet site, iBelieve.com, Jan. 26 with 70,000 products, says iBelieve. com president Jef Fite. The site started with \$30 million in private equity from Madison Dearnorn Partners and Andersen Consulting's Global Retail/Ecommerce. More than 40 years old, FCS is a national chain of 346 stores in 39 states.

FCS will install iBelieve.com kiosks in its stores for its 6 million "Family Perks" frequent shoppers. IBelieve.com has five main departments—My Faith, My Life, My Community, My World, and My Store—with artist/author special events, hulletin boards, online prayer requests, and chat rooms

Although 40 million Christians are on the Internet, just 15% of them view the Web as a source of information about faith, according to Barna Research Group. This year, it predicts, another 5 million Christians will go online, mak-

Christians will go online, making them a strong force there. The CBA approved a new membership category for its 51 Internet and 296 direct-mail retailers last October. Prospects must have heen in operation for one year and must have at least 1,000 customers.

while Americans made 10% of their Christmas purchases online in December, according to Jim Seyhert, president of the Psrahle Group, a marketing consortium from San Luis Ohispo, Calif., the CBA says its customers hought 3%-5% of their gifts through E-commerce dur-

ing December.

The CBA is developing a Retail Operations Manual with assistance from the Parahle Group and other independent stores, along with a New Store Start-up Kit for making five year income and expense pro-

CBA's brick-and-mortar stores also have to attract roadside attention. "I like Best Buy, which has a signature hlue mark on the outside," says Amster. "I think we'll see more of that in our industry."

Interiors should have "contemporary yet classical" fortures and furnishings. With many aging baby boomers as customers, lighting must be enhancing and energy-efficient, and sound must not be overpowering. Amster says.

"We design for the 35- to 50year-old female, whereas 18-51 to 50year-old male, whereas 18-51 to 30year-old male in the secular We ususully make the walls a neutral off-white and the rest holder," any Amster, "I'm a member of the Color Marketing Group, and they've made blue the primary and yellows and purples as the secondary colors for the millennium."

FUTURE CONVENTIONS
The balf-century-old CBA
hegins its next 50 years at the
CBA International Convention
July 8-13 at the Ernest N. Mor-

CBA International Convention July 8-13 st the Ernest N. Morial Convention Center in New Orleans. Appropriately, one forum during the week, titled "Experience The Connection," will ask the question "What Kind Of Store Will You Be When You Grow Up?"
CBA Expo 2001 will he held

next Jsn. 29-Feh. 3 in the Kentucky International Convention Center in Louisville.

The Christian Music &

Video Retailers (CMVR) will also do some forward-thinking this April 16-20 at the Nashville Convention Center. During Gospel Music Assn. (GMA) Week, CMVR has made "Education 2000—Retail Essentials For The New Millennium" its overriding theme

for the year.

CMVR has tripled to six its number of workshops, including one on new media. Two Web sites—musicforce.com and lightsource.com—are among the underwriters of GMA Week.

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Virgin Forges Ahead With U.S. Retail & Web Plans Despite Riled Branson

WITH RICHARD BRANSON, owner of the Virgin Entertainment Group, making loud noises in the U.K., voicing his dissatisfaction with the majors' plans for the Internet and following it up with even louder actions like withholding payment for 55 million pounds in Christmas product. Retail Track decided to check up

and see what the North American division is up to. Christos Garkinos, executive VP at

Los Angeleshased Virgin. says the chain is "current," i.e., all paid up with all of its suppliers. A survey of

U.S. suppliers backs that up. Branson has also questioned why he should continue to invest in music retail if his suppliers plan on going into competition with him via the Internet. Glen Ward, president of Virgin's North American operation, says that Virgin will continue to open new stores, with one planned this year in Dallas and four or five next year, including one in Boston.

The Boston store will occupy a location swiped from the Tower Rec-ords/Video/Books store on Newbury Street Tower's losse for that location is said to end in July 2001, and the Virgin store is slated to open that autumn. According to Tower executives, Virgin has agreed to pay a rent that puts the financial feasibility of the location in doubt. For his part, Ward says, "Certainly the business model for there stacks up for us. Ward says there are plenty of markets left in the U.S. where he would

be happy to put a Virgin store. "The U.S. business is fine." he says. "We are still in growth mode and are delighted to take out the Virgin message to many markets. While Branson may be grousing

about the majors' intentions for the Internet, his company moving forward with its own Web plans. Ward reports. We are about to relaunch our U.S. site, and

we will roll out sites in the U.K., Europe, and Japan. By late summer we will have a global catalog."

JUST IN CASE any of you are heading to the National Assn. of Recording Merchandisers (NARM) Convention and are flying through Dallas, don't be surprised if you run into any Sony Music Distribution personnel. No, they are not going to NARM but instead will have company meetings for the national staff and field management-meetings that originally were planned to be held in San Antonio during the NARM Convention. Instead of eating all of the plane tickets due to the company's withdrawal from the NARM Convention, the company is going ahead

(Continued on page 76)

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Revisiting Flag Wavers Of Issues Past

PENDENTS tries to present a different indie artist or act each week in the Flag Waving section of this column; there's such an overabundance of talent in the indie world that to revisit those we've already colehrated would seem like an injustice to those as yet unserved. However, a number of superior new or forthcoming albums by ex-Flag Wavers have recently crossed our desk, and we think they're worthy of your attention.

Dirty Three, "Whatever You Love, You Are" (Touch and Go. March 7). Is there another band at all like this Australian trio? The instrumental music produced by violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White is resolutely a thing unto itself. The group's first release in two years is perhaps its most restrained: While Ellis still indulges in his rhapsodic. elemental overdubbed flights bere. the keystone track is "I Offered It Up To The Stars & The Night Sky," which roils oceanically for its 13minute length. The mighty Three continue to produce dramatic music without precedent that effectively

skips all genre cracks. Terry Evans, "Walk That Walk" (Telarc, Tuesday [22]). It would be a truly fine thing if guitarist Ry Cooder's continuing sponsorship of singer Evans did the same thing for his career that Cooder's embrace of Buena Vista Social Club did for those grand Cuban musicians. Evans is a treasure, as Cooder, who employed him as a background singer on several wonderful solo albums, knows so well. Evans again proves his mastery of the R&B, blues, and gospel idioms on this release. Anyone who is unable to respond to the punchy balladry of "A Stone's Throw Away" or the capering sexiness of "Dancin' With Your Belly Up" has probably had his soul excised surgically. The strong band anchored by Cooder and drummer Jim Keltner is a bonu

Giant Sand, "Chore Of Enchantment" (Ow Om/Thrill Jockey, March 7). Incredibly, Howe Gelb's curious music machine released its last full-fledged studio album five years ago, and on a major label to boot. The Tucson, Ariz., group now makes its return on Gelb's selfdescribed "artist-run mess of a label"-essentially an imprint of Thrill Jockey in Chicago. The album was helmed by three very different producers, Jim Dickinson, John Parish, and Kevin Salem, but it feels all of a piece. Though there are a couple of outbursts in Giant Sand's balls-out 80s style, most of the record has a hushed, elegiac feeling to it (perhaps inspired by the fact it is dedicated to guitarist Rainer Ptacek, Gelb's good friend and sometime collaborator, who died in 1997). Backed by long-term colleagues John Convertino and Joey Burns, Gelb is the central presence here;



his muttering, understated vocals animate the proceedings. An excellent return by a unique practitioner of what can only be termed

"desert dream-rock Coco Montoya, "Suspicion" (Alligator, out now). In a world of blues guitar pretenders, Coco Montoya is still the real McCoy. Possessed of a glass-cutting guitar tone, exceptional melodic finesse,

Anvone who is

unable to respond to the punchy balladry of A Stone's Throw Away' or the capering sexiness of 'Dancin' WIth Your Belly Up' has probably had his soul excised surgically'

and a chock-full-o'-soul singing style, this well-traveled veteran of Albert Collins' and John Mayall's bands exudes power and authenticity. On his label debut, produced by Jim Gaines (who directed the late Luther Allison's breakthrough Alligator albums), he comes on like the boss he is. Punch up "Don't Take It Personally," "Trading One Fool For Another," and "Beyond The Blues" and be prepared to get scorched by the real thing. The new breed of teen-blooze axemen will cower in fear when they get a load of this.

Kelly Hogan & the Pine Valley Cosmonauts, "Beneath The Coun-try Underdog" (Bloodshot, April 4). It's a testimony to vocalist Hogan's abilities as an interpreter that she convincingly covers material origi-nated by Willie Nelson, the Magnetic Fields, Percy Sledge, Johnny PayCheck, Peggy Scott & Jojo Benson, and the Band on her latest album. Nice originals, too, Like her Chicago colleagues hereincluding members of the Mekons (of whom we'll have more in a moment)-the ex-Jody Grind singer (and former Bloodshot publicist) brings punk-rock cred and cross-genre chops to her brand of alt.country, thus separating her sector of alt.country. Hogan remains one of Declarations of Independents' favorite singersaffecting, unmannered, and inimitably sexy in her understated way. The Mekons, "Journey To The

End Of The Night" (Quarterstick, March 7). Now in their third decade of troublemaking, this deliciously unpredictable ensemble, permanently transplanted from their breeding ground of Leeds, England, to Chicago, go about their prolific way. Their music defiantly ignores category; some tracks on their new album exhibit vestiges of the ramshackle country music that was their métier during the '80s, while others show off traces of a turned-around reggae beat Musically speaking, the consistent standout here is singer Sally Timms, who animates "Last Weeks Of The War," "City Of Lon-don," "The Flood," and "Cast No Shadows" with her delicately affecting cool. The Mekons' music remains stubbornly their own alone-elliptical, consistently surprising, and often as broodingly comic as the Louis-Ferdinand Céline poyel from which the latest record derives its title.

Bad Livers, "Blood & Mood (Sugar Hill, Tuesday [22]). Holy smokes! Even devoted followers of banjoist Danny Barnes and bassist Mark Rubin's deconstructed bluegrass should be flabbergasted by this latest effort, in which the duo launch themselves into what is for them terra incognita. Produced by steel guitarist Lloyd Maines (pappy of Dixie Chicks' Natalie), the album is a full-on sortie into post-bluegrass mixology, replete with samples, tape loops, distorted vocals, and even some unexpected hard-rock moves. This will probably make some purists blanch, but the Livers' musical quest, which never bad much to do with genre conventions in the first place, pays little mind to their audiences' expectations. Surprising and bracing stuff.

Western Electric, "Western Electric" (Gadfly, March 21), Los Angeles expatriate Sid Griffin has always had a fondness for Gram Parsons' distinctive brand of "cosmic American music," and he makes a strong stab at creating his own on this exceptionally fine release. Based in the U.K. for several years, the former Long Ryders and Coal Porters front man formulates a deft synthesis of all-American country, psychedelia, folk, pop, and trip-hop here; pedal steel and banjo mate blithely with samples and audio cut-ups. The effect of Griffin's current music is fresb and ultimately a little dizzying and not unlike listening to several good radio stations broadcasting harmoniously at the same time. This is Griffin's best, most assured, most experimental, and most ambitious work by a long

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ALBERT KING WITH STEVIE RAY VAUGHAN

Toy Fair 2, Starring Arthur, Pooh, Blue, Pokémon, More "Number Hunt With Pooh," and

MORE OF THE LATEST: As is anrivary and his anthropomorphic always the case, Child's Play ended up with way more material for Billboard's annual Toy Fair-targeted kids' entertainment spotlight than we were able to squeeze into last issue's column. Therefore, we thought we'd present additional information here (which we did last year too)

KING ARTHUR: Rounder Records' "Arthur & Friends." the debut. audio project spun off from PRS' hit animated series "Arthur" (itself hasad on Mare Brown's much-leved nietura hooks shout on Everykid animal pals), was one of 1998's very best kids' recordings.

Now Rounder is readying a new Arthur audio for release this spring. It's to be called "Arthur's Record Collection," according to Carol Greenwald director of development for children's programming at Boston's WGBH-TV and executive producer of "Arthur." The premise, says Greenwald, is that "Arthur's gone through all his albums and he's

nulled out songs he likes. There's a parody of [Roy Orbison's l'Only The Lonely' and a navchedelic song vaguely related to

FERRUARY 26, 2000

Vida'; it's sung by Arthur's kid sister D.W., and it's about taking her first phone message." continues Greenwald, "There are a lot of dif-

herel, rock." The feisty D.W. does a cover of the Pretenders' "Brass In Pocket." Greenwald notes. "My own

was 7- she kept

abe gay

ing to Greenwald.

just screamed 'D.W.' to me

daughter got attached to that song when she

by Moira McCormick

ferent styles on the album— swing. New Orleans ["Iko Iko" appears

singing, 'I'm special, so special.' It

One track Greenwald's hoping to

include is a Yo-Yo Ma/Joshua Red-

man cover of the dadaish "Crazy

Bus." which appears on the show as

a song D.W.'s crazy about but that

just drives Arthur crazy. "We're

seeking permission at the moment

A third Arthur audio release may

spin off from an "Arthur" holiday

special that will air in prime time on

PBS next Christmas season, accord-

NEW POOH: Walt Disney Records

is launching a new book and tape

line starring Winnie the Pooh and

friends. According to Mike Besso-

lo, senior VP of marketing for the

label, it's called "Pooh Learning

Series" and consists of "traditional

read-alongs" aimed at toddlers.

Each release will contain a song

and a story," says Bessolo, who

notes that the first releases are

"Colorful Present With Pooh.

Elton John and Tim Rice and featuring Heather Headley, who played Nala in "The Lion King" on

Broadway (May 23); " 'Fantasia 2000 Pand Along," featuring text for "The Son. cerer's Apprentice" and "The Stead-fast Tin Soldier" (May 30); and "Bullwinkle Read Along" and "Classical For Kids" (both June 6.)

"Ship Shapes With Pooh," all set for

Other upcoming Disney releases include "Viva Rock Vegas Flint-

stones Read Along" (April 18);

with songs by

" 'Aida' Original Cast Recording

rolouse Feb 29

SINGIN' THE 'BLUE'S': Kid Rhino has done quite well indeed with its "Blue'a Cluea" audio franchise. which is based on Nickelodeon's exceedingly popular preschool TV series. As Kid Rhino VP Carol Lee puts it, "When you have TV, you have brand awareness, 'Blue's Clues' has

been tremendous for Kid Rhino. Cross-promotions with software manufacturer Humongous Entertainment have proved profitable. says Lee. Humongous ia featuring a promo for the latest "Blue's Clues audio release, "A Play Date With Blue," in its "Blue's Clues" CD-ROM, "and we featured a Humongous demo game on our CD, which we advertised with a burst on the album cover. It's such a targeted market-we're talking to people already very interested in 'Blue's

Clues.' So the cross-promotion was successful '

SCHOOL DAYS: The Baby School Co. of Coconut Grove, Fla.—creators of the haby video series "So Smart!"-debuted a pair of new products at Toy Fair, both "learning kits" with audio components, "Baby Language School" comprises a 30minute animated language video and two music language cassettes of soundtrack music and focuses on familiarizing tots with Spanish "Raby Music School" introduces little ones to elessical music and contains a 30-minute animated video, a cassette of soundtrack music, and a plush percussion ball. Each learning

kit is \$29,95.

Wal-Mart

THE 'P' WORD: Koch Records (along with Nintendo of America Inc., 4Kida Entertainment Inc., and Cherry Lane Music Publishing Co. Inc.) just released its second Pokémon title, "Pokémon World. A limited-edition enhanced CD that features the new TV theme song as the title track, "Pokémon World" also includes the video "Pikachu's Winter Vacation." previously available (as a different edit) only on an exclusive video for

Also included in the enhanced ortion are a one-minute video of the title truck, a one-minute Pokémon screensaver, four "Pokémon World" wallpapers, and complete song lyries. A pre-release promotion offered

through the Kids' WB! Internet site awarded the CD to 250 winners who answered the daily Pokémon question correctly.

RETAIL TRACK

(Continued from page 74) with the meetings in Dallas

By the way, Sony issued a statement on the NARM lawsuit that I have not had a chance to report. The statement says, "We are disappointed by the litigious stance taken by NARM which, rather than working with us to resolve their concerns about E-commerce issues, has chosen to bring suit against Sony Music and Sony Corporation of America. It is clear that NARM has singled out Sony Music on which to project its fears and misgivings about the Internet's role in the future of the music business.

The statement continues that the company's aim is to bring consumers closer to the music of its acts and notes that the company has worked with retailers to achieve that goal through online promotions. In fact, Sony plans to continue to look at "innovative ways" to market music, including providing consumers with added value by furnishing convenient

links directly from acts' CDs to their respective Web sites. "NARM's actions preclude our participation in this year's event," the statement says. "We hope to find an

TOV STORY 2

MORE SILLY SONGS

equitable resolution to the current situation with NARM."

UP AND COMING: Retail Track always tries to serve as an advocate for "my people"-those working in the retail, label-sales, and distribution trenches. That's why I'd like to acknowledge a couple of EP recordings that have come across my deak recently-"As You Were" from Boot Camp and "Look Up" from the Skirte

The Skirts play power pop/punk and are what used to be described by the music business as a girl group, but in these politically correct times, I'll just note that all of its members are female and leave it at that. The band sounds like a cross between Blondie and the Ramones, with plenty of vocal harmonies thrown in. 'Look Up" is distributed by Bayside Distribution in West Sacramento, Calif.

The band features two members of Tower Records/Video/Books headquarters staff: Wendy Powell on drums and Gerri Ranta on bass Powell is assistant to the COO of Tower, and in case you don't know what that means, she has the power to choose which phone calls get through to Stan Goman, among other responsibilities. Ranta works in the Tower advertising department. Sunita Bhardwai, who also works in Tower's retail operations, as the new-store product coordinator, played guitar on the record but has since left the band. Other band mem-

bers on the recording are Karen Simmons on rhythm guitar and Lynn Mayugba on lead yocals. As for Boot Camp, it features Ken Gullic, VP of sales at Loud, on guitar and lead vocals. The recording, distributed by Parasol in Urbana, Ill., is a fine example of power pop, with erunchy but melodic guitars and plenty of harmonies, including some backup vocala from Cheap Trick's Robin Zander on "Rise And Shipe. the second track on the EP Gullic is

based in the Northeast, but his fellow hand members-Michael D. Coon on guitar, John Scully on drums, and Owen Kinser on bass-are based in

Dallas. Oh, and by the way, all of Boot Camp's members are male. Check it

out.

Billboard.

Top Kid Audio...

COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANI.

SOURCESTAND INTERNET SALES, REPORTS COLLECTED COMPLED, AND PROVIDED BY

BELLETING ž AST IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) No. 1 READ-ALONG TOY STORY 2 VARIOUS ARTISTS ▲* DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
WALT DISNEY \$6060516 98/9 98 2 215 TARTAN WALT DISNEY 86042716 98 Cassettel TOODLER TUNES 4 4 166 CEDARMONT KIDS CLASSICS . SOUNDTRACK . POKEMON, 2 B.A. MASTER -- MUSIC FROM THE HIT TV SERIES 5 5 22 VARIOUS ARTISTS . 6 97 BIG IDEA/WORD 9451/LYRICK STUDIOSIG 98/10.98) VARIOUS ARTISTS TODDLER FAVORITES 68 MUSIC FOR LITTLE PEOPLE/KIO RHINO 75262/RHINO/3 98/6.98 VARIOUS ARTISTS ●
VARIOUS ARTISTS 98/12 98/ DISNEY'S PRINCESS COLLECTION R ٥ 100 COLLIN DAVE 8 SONY WONDER 63518/EPICI9 98 EQ/16 98) BARNEY & BARNEY'S FAVORITES VOLUME 1 SARNEY MUSIC 27115/CAPITOLIS 98/15 98/ 10 10 220 VARIOUS ARTISTS ▲ CLASSIC OF CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC SOUNDTRACK OU SIMPSONIC WITH THE SIMPSONS 12 14 VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(\$ 989 90) 13 15 148 RADIO DISNEY KID JAMS 14 20 VARIOUS ARTISTS WALT DISNEY 86064219 98/12 980 READ BEAR IN THE BIG BLUE HOUSE 15 18 33 CEDARMONT KIDS CLASSICS . SILLY SONGS 16 149 TARZAN VARIOUS ARTISTS BC. CWTDS CEDARMONT KIDS CLASSICS A ACTION BIBLE SONGS 18 170 16 BENSON 8221713 98/5 981 STREET SHOUGH VEGGIE TILINES 2 19 21 24 SIG IDEAWORD 9451/LYRICK STUDIOSIG 98/10 98 BARNEY MUSIC 94634, YRICK STUDIOSIS 98/14, 98) 20 38 VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC 19 201 21 CEDARMONT KIDS CLASSICS . SUNDAY SCHOOL SONGS 22 14 CEDARMONI INDO VI BENSON 8221813 9875 961 DISNEY CHILDREN'S FAVORITES VOLUME 4

23 23 4

24

22 11 SING ALONG

78 VARIOUS ARTISTS

WALT DISNEY 860972(10.98 Cassette)

WALT DISNEY \$60632(10.98/16.98)

Chilemin recording original motion picture soundbasks accided of Proceeding Industry Asia Cf America (IRAA) certification for select of \$0,000 units. A RIAA certification for select of 1 milemounts, with relatingistation selection of the select of \$0,000 units. A RIAA certification for select of 1 milemounts, with relatingistation selection selection selection of the selection

www.billboard.com

BILL BOARD FERRILARY 26 2000

Music Sites Sign Licensing Deals With RIAA 2 Web Entities Demonstrate Commitment To Paying Royalties

This week's column was prepared by guest columnist Chuck Taylor.

WHILE INTERNET radio stations have practically become old hat in the rabidly burgeoning Web world, innovation continues to spur the potential of the medium and its partnership opportunities with record labels.

The 2-year-old Musicmusicmusic.com and not-even 1-year-old Www.com (its enviable address was registered in 1994) are premier examples of companies defying the limitations of standard practice.

Musicmusicmusic.com, via its primary radio site, moi.com, offen hundreds of thousands of songs to consumers, who, in turn, can create their own branded radio stations, based on music preferences, in addition to more than a thousand prerecorded shows.

Www.com, meanwhile, offers, more than a dozen different genmore than a dozen different genres, including reggae, big band/swling, dance/techno, world music, and the more general classifications of top 40, country, rock, and R&B—with niches focused enough to break, say, jazz/blues into 16 eategories and rock/pop into 24 distinct stations. The site is there to entertain Web site vistis there to entertain Web site vis-

35 SUPERNATURAL A

RUN LIKE THIS

13 ALL THE WAY... A DECADE OF SONG &

TWENTY FOUR SEVEN

MAGNOLIA REPRISE 47583/WARNER BROS

NEW DAY DAWNING

ON HOW LIFE IS .

CHRISTINA AGUILERA

WORKS IN PROGRESS

LOOKING FORWARD

CYCLES: THE REPRISE COLLECTION

BOTH SIDES NOW

18 RE-ENTRY HUMAN CLAY &

20 10 6 EUROPOP A

12 BREATHE A

FLY A"

12 12 12

14 16 39

Billboard.

SITES+

itors, yes, but its model is primarily focused on business-to-busi-

ness applications.

To add the ultimate fuel to their fire, both entities have signed agreements with the Recording

'Copyright holders are due remuneration for the things that we are building a business model on'

- SCOTT PURCELL -

Industry Assn. of America (RIAA) to ensure royalty payments to the artists performing on the 300,000 songs in the sites'

They are among a small but growing number of music sites to

FEBRUARY 26, 2000

ARTIST

SANTANA

CELINE DION 3

TINA TURNER 28

FIVE WAY FRIDAY

SOUNOTRACK

D'ANGELO

WYNONNA

18

MACY GRAY

DIXIE CHICKS

OR. DRE

METALLICA

TIM GUICKUEY

ONI MITCHELL

SWEETWATER

CREED

FAITH HILL

CROSBY, STILLS, NASH & YOUNG

BACKSTREET BOYS

CHRISTINA AGUILERA

sign licensing deals with the RIAA; Musicmusicmusic.com was the first, last year, while Www.com is the latest, having announced its agreement Feb. 9.

anhounced its agreement Feb. 9.
Those licenses are a big deal for a goliath industry that is still in its infancy in terms of working out many of the economic aspects of doding basiness. Much of this is a reflection of the Digital Millennium Copyright Act (DMCA), which was passed in October 1986 and mandates that Interneb troadcastes when the property of the prope

The DMCA gave online broadcasters one year to file their "official intent" to obtain a license to air digital audio signals. Not only was that deadline all but ignored by most Websaters, but subsequent ones were shrugged off. Most in the industry are anticipating the necessity of arbitration hearings between Internet radio hearings between Internet radio possibly as early as mid-April, according to the RIAA.

according to the MIAA.
Scott Purcell, president and founder of Www.com., is a strong proponent of awarding artists whose music is aired on his site their just due, i.e., royalties. He has been a part of the Internet industry since its birth and has testified before Congress and the Federal Communications Commission in support of Web entities paying copyright fees.

"Radio should pay artists and labels that we make our mone on," Purcell says. "We had to come to an agreement with the RIAA because of the Digital Millennium Copyright Act. It is my fundamental belief on our part that copyright holders are due remuneration for the things that we are building a business model on.

"It's neither ethical or equitable not to have some structured form of payment for copyright holders," he adds. "In coming to terms with the RIAA, we know that we can build a profitable business model. Costs associated with copyrights are just a cost of doing business."

Phil Lubman, VP of music for Musiemusiemusic.com, wholeheartedly agrees. "For people to think they can Webcast music over the Internet without paying for the rights to do so is just plain judicrous. It's never going to happen," he says. "The tax man cometh."

Lubman adds, "We approached the RIAA and said, 'This is what we're doing, and we want to pay you. Let's get something written and get us all working on a level playing field, and we can go from there.' The fact that other Webcasters are still waiting and trying to get lower rates doesn't make sense. We're all trying to (Continued on next pope)



Music Exchange automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CL, DVD or pre-installation on new PCs.

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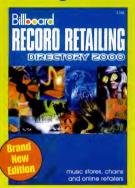
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New Media

MERCHANIS & MARKETING

SITES + SOUNDS (Continued from preceding page)

make money, and the artists have

to get paid."

While neither Purcell nor Lub.

man is willing to reveal the specifics of their agreements with the RIAA, Purcell did say that royalty costs are based on a "perperformance, per-listener basis. If, at any given time, I'm playing a song and 10,000 people are listening to it. I pay 10,000 royalties. It's fractions of a penny each, and it's expensive, but it's not extreme.

For its part, the RIAA heralds the stance of Musicmusicmusic.com and Www.com, "It's good for us because it demonstrates that [these Webcasters] respect the rights of those who create the music that serves as the basis of their sites. says Steve Marks, senior VP of business affairs for the RIAA "It's also an example of a marketplace agreement between us on behalf of our companies and artists and an individual Webcaster."

Marks would not comment on how many licensing agreements have been reached with Webcasters, saving that it is confidential information unless companies decide to make it public, as Musicmusicmusic.com and Www.com

"We have been and are in negotiations with many Webcasters. big and small," he says, "Our goal is to reach deals with them that fairly compensate record companies and artists for the use of their music by those sites. We expect to continue to complete deals on an ongoing basis.

In terms of just how much revenue artists and labels might reap in royalties. Marks notes that it's "a very hard number to determine. We have been trying to use what is publicly available, along with data from our licensees, to get a grasp on the universe here. But that's not an easy thing to do. It will become easier in time. We're also working hard to set up an infrastructure to set up and distribute royalties."

For his part, Purcell intends to take his Www.com venture around the globe, "We're looking at this on a worldwide basis. We've cut ioint ventures in Asia and one for Europe. As we continue to go global, we will be opening offices in. for instance, Bombay [India], so that we can go into local communities and tap into the music that is relevant in various regions.

"Music should be everywhere; it makes site visitors stay around longer. So we have created a system where we are the broodcasters, but we brand our tuner for other sites." he says.

The company just began ped-dling its music wares to other Web sites in mid-January, Purcell says. Since July 1999, it has signed 40 deals with worldwide content providers-which he declined to discuss specifically—that have taken on distinct genres of music that Www.com offers in support of their format-specific sites.

Tha Girl Wanta Platinum. The Recording Industry Assn. of America (RIAA) recently presented RCA's Christina Aquilera with a multi-pletinum award to sales of 5 million for her self-titled debut elbum. Aguillers accepted the award in Weshington, D.C., where she was performing at the MCI Center. Shown at the presentation, from left, are Jered Paul, director of entertainment for the MCI Center: Joel Flatow. VP of government effairs and artist relations for the RIAA: Aguilera; Nancy Wagner, RIAA executive assistant for government affairs and artist reletions; and John Henkel, director of the RIAA's gold and platinum. awards program.



hand at the elbum release party for the Outsidaz at New York's Shine. The Outsi daz's"Night Life" is the first release from RuffNation, Shown at the party, from left, are Simone Smalls of Susan Blond Inc., Schwertz, Samantha Kleier of Susan Blond, KG of Cold Crush Brothers, and Kelly Halsey of Susan Blond.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

AT HOME	TA
1. amazon.com 12,429	1, amazon.com
2. bernesendnoble.com 4,445	2. buy.com
3. cdnow.com	3. barnesandnol
4. buy.com 3.344	4. cdnow.com .
6. bmgmusicservice.com 2.233	6. bmgmusicser
8. columbiahousa.com 1,722	6. bestbuy.com
7. wal-mart.com 1,553	7. calumbiahous
6. bastbuy.com	8, wal-mart.com

10. muslcmatch.com 310	10. lowerrecords.com 158
HOUSEHOLD INCOME \$15,000-\$39,999/YEAR	HOUSEHOLD INCOME \$40,000-\$74,999/YEAR
1. amazen.com 3,381 2. barnesendnoble.czm 1,140 3. buy.com 1,052 4. odnow.com 1,052 6. brymusicservica.com 860 6. columbiabousa.com 615 7. wai-mart.com 643	1. amazon.com 5,205 2. barnesandnobla.com 2,475 3. cdnow.com 1,976 4. buy.com 1,911 6. bmgmusicservice.com 1,482 6. columbishouse.com 1,123 7. wai-mart.com 616

Source: Media Metrix, December 1999; Sites categorized by Simpored. Media Metrix defines unique visitors as the actual number of users who vis-ited each site, without duplication, once in a given month. More than 40 000 individuals throughout tha U.S. participate in the Media Metro



Home Video

Health, Counseling Titles Are Stars At CBA Expo

Children's Videos, Including 'Veggie Tales,' Still Best Sellers For Retailers consumers were concerned with

RY PATRICIA RATES NASHVILLE-Lifestyle videos received more attention than usual at the Christian Booksellers Assn.

(CBA) Expo 2000, as consumers are becoming more interested in spiritual health and wellness, Holy Land travel, and Christian counseling. Held at the Oprvland Hotel bere Jan. 24-28, the expo gave more than 9 000 Christian retailers a look at a wide variety of programs, from established brands such as the popular

"Veggie Tales" series to dramas tar-

geted toward adults

Travel tance are also beginning to make an impact. "Some of our Jerusalem tapes did better than others last fall." says Charles Harrison. assistant product manager for Spring Arbor Distributors for video and music, "The higher-quality ones do woll'

Rishon TD Jakes videos which provide spiritual guidance and motiration have been encougaful among African Americans who identify with him in the pulpit. His newest boxed four- to six-part sets are "Maximize The Moment." "Manpower '99 . . . Soul Survivors," and The Tabernacle" from T.D. Jakes Ministries. "Every video he's done has sold no

fewer than 50,000 units," said a representative for T.D. Jakes Ministries. Three titles were distributed in late

"We ran out of stock on [Jakes'] Rhoda Ain't Wrong' because we sold 3.000 to 4.000 units in less than a week," said Angela Bennett, a sales representative for Central South Christian Distribution

In addition to spiritual growth,

their health and that of their fami-

The "Educated Caregiver" video series from LifeView Resources was well-received at retail, says its producer, Mike Merryman. The threepart boxed set, "Coping Skills,"
"Hends On Skills " and "Essential Knowledge," is priced at \$39.95.
"Many Christians look for advice

from their pastors, who may not know how to talk with them about long-term care," says Merryman. "We give them practical step-by-step nursing skills and discuss the emotional problems they will go through with their relatives."

Dramatic programs also received a fair amount of attention at the convention. Some titles include "The Omega Code" from Gener8Xion Entertainment/Providence. The film, which had a limited release in 300 theaters last October, stars Michael York and Catherine Oxenhurg decinhering the Bible's secret numerical code. It will be released on video later this year.



"Tribulation" is being billed as a "second coming of Christ" film; it centers on a detective played by Gary Busey who wakes up in the hospital after the Great Rapture. and begins a physical, mental, spiritual, and emotional quest that transforms him, his sister (Margot Kid-(Continued on page 81)

Artisan Takes Stake In Baby Einstein Co.; Warner Launches Online Video Club

Baby Einstein Co. infant video series is one of those grass-roots success stories that has generated enough interest-and sales-that a larger company has signed it for a distribution deal But in this case Artisan Entertainment has made more than a distribution deal

In addition to acquiring North American video distribution rights to the series of four titles and two audio titles, Artisan has taken a minority stake in the Littleton, Colo., company.

"Most programs for infants to date have been cottage industries," says Artisan Family Home Entertainment president Glenn Ross, "We don't think anyone is servicing this market with wide

distribution." Like many children's video companies begun by frustrated parents. the Bahy Einstein Co. is

the brainchild of Julie Aigner-Clark, who produced the videos in her basement for under \$5,000. The programs stimulate infants through age-appropriate visuals and elassical music. Through word-of-mouth among moms and some nice write-ups in the appropriate parenting magazines, sales have grown to more than 1 million units, according to the Baby Einstein Co.

In addition, the company says, revenue growth has soared more than 4,000% in the last two years, And it's not an Internet company. Titles in the video series are "Baby Einstein," "Baby

Mozart," "Baby Shakespeare," and "Baby Bach." Each has a running time of 30 minutes and retails for \$14.99. Ross' first order of business is gaining shelf space with mass merchants, large chains, and grocery accounts. The tapes have primarily been sold through kids' stores such as Zany Brainy, direct mail, and on the

"These videos are the most respected brand among parents," says Ross, "and response from retailers has been positive."

Another top priority for the line will be expanding beyond video. 'We think there's a tremendous amount of potential beyond video," says Ross, "because babies just don't sit

and watch TV. There are books, music, and toys, One marketing element Artisan won't be utilizing is corporate sponsorship, which, Ross says, might negatively affect the value of the brand. "We've had a lot of experience keeping the integrity will be no huge promotions for 'Baby Einstein' with a company like Beech-Nut baby food. That kind of deal burts the series' integrity" The line will add two new titles which should be available later this year. Ross says the distribution deal is long-term, but he

would not disclose financial terms.

FOR MEMBERS ONLY: Warner Home Video is opening up a video club on the Internet with exclusive offers on Warner prod-

moto elub, which The opened for business on Feb. 7, is accessed at warnervideoclub.com. Consumers can join for free, and with an initial ourchase of two videos or bu Eileen Fitzpatrick DVDs. Warner throws in free shipping as well.

Consumers have the option to select \$8 in rebates instead of the free shipping. The site is set up to promote titles in Warner's Century Collection, the supplier's yearlong sell-through program. Each quarter, as the themes of the program change, new titles will be added to the Web site.

In addition to the ease of ordering online, Warner is adding incentives such as contests to win TVs, DVD players, and DVDs. Special pricing, rebates, and other prize packages are also offered.

ELECTION TIME: The Video Software Dealers Assn. (VSDA) is accepting nomination letters to fill four board

To qualify, candidates must be current VSDA members and must submit signed petitions or letters of nomination from at least 10 regular VSDA members. All nominations must be received on or before April

7 and should be sent to acting VSDA secretary Terri Sedenka, Video Village, 104 Second Ave. N., Mount Vernon, Iowa 52314. Nominations can also be faxed to Sedenka at 319-895-0838. A ballot with all the nominees will be mailed to all

VSDA regular members on May 24 and must be returned by June 23. The winners will be announced prior to the VSDA annual convention, July 8-10 in Las Vegas, Terms are three years.

Board members whose three-year terms are expir ing are Bob Edwards, John Heim, John Nucifora, and Jim Salzer. Each is eligible for re-election,

NetFlix Drops Per-Movie Rentals, Offers Monthly DVD Subscription

LOG ANCELES Online DVD word al company NetFlix is eliminating per-movie rental charges in favor of a subscription program with a month-

Under the new plan, called the Unlimited Movie Rental service, customers pay \$19.95 a month to rent as many DVDs as

they like. The only restriction is that a customer can't have more than four movies

checked out at once. Renters can keep the DVDs as long as they want without incurring late charges. All shipping fees to and from the consumer are also picked

up by NetFlix. NetFlix is offering a free onemonth trial of service for consumers to test the program "The Internet is all about raising

the ante," says NetFlix CEO Reed Hastings, "When AOL and other companies raised the ante with unlimited access and free connections. their business grew. All Internet companies have to be aggressively improving their offerings to stay in

In October, NetFlix instituted the Marquee Program, which enabled consumers to pre-select four titles a month for \$15.95. The service fee covered the cost of rentals plus ship ping and handling fees (Billboard, Oct. 16, 1999). Since instituting the Marquee Pro-

has grown by 300%. The company now ships more than 100,000 rentals per week and has more than 100 000 consumers in its customer base he

The subscription program eliminates the one-time rental, but Hast-

ings says he's not concerned that consumers will he scared off from making a monthly financial

"The a la carte rental is nice," he says, "but the Marquee Program was so much better, and many have already converted to the Unlimited Movie Rental Service Marquee members receive a com-

plimentary upgrade to the new ser-In fact, Hastings says that prior to

the launch of the new service, the Marquee Program represented 97% of the company's business "We're really only risking losing 3% of our customer base," says Hast-

ings, "so it's worth it." Hastings expects to continue to ungrade the site, with additional links to online retailers who want to purchase DVDs. To date, the site is

only linked with Sam Goody's online In addition, NetFlix expects to offer a download option when the

technology develops. Consumers can access the site at

netflix com

Top Video Sales.

J	*	CHART	COMPILED FROM A N	NATIONAL SAMPLE OF RETAIL STORE SALES RE	PORTS.			Suggested
THIS WEEK	LAST WEEK	WKS. ON C	TITLE	Distributing Label, Catalog Number				
				No. 1 Watt Disney Home Video				П
1	12	2	TARZAN	Buena Vista Homa Estertainment 15799	Animated	1599	6	26.5
2	1	13	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1599	PG-13	22.5
3	2	5	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19 9
4	4	7	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.5
5	8	14	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Duaistar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	MR	195
6	6	12	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD •	Roadrunner Video 981	Slipknot	1999	1R	598
7	5	5	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR.	199
8	3	8	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19 9
9	9	15	BIG DADOY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.5
10	20	7	PLAYBOY VIDEO CENTERFOLO: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist, PBV0853	The Bernacia Twins	1999	NR.	19.9
11	13	3	BOB DYLAN: DON'T LOOK BACK	New Video Group 9447	Bob Dylan	1967	1/R	19:5
12	15	8	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	199
13	11	20	SAVING PRIVATE RYAN	Dream/Works Home Entertainment 8373	Tom Hanks Mutt Damon	1998	R	19 9
14	7	11	THE IRON GIANT	Warner Family Entertainment	Animated	1999	PG	22.9
12	12	12	MADONNA: THE VIDEO	Womer Home Video 17644 Womer Reprise Video 38506	Madorna	1990	100	195
16	18	6	COLLECTION 93-99 CHRISTINA AGUILERA: THE GENIE	BMG Video 65006	Christina Aculera	2000	100	195
12	25	12	PLAYBOY 2000-VIDEO	Playtray Home Videa	Virious Artists	1950	100	13.5
18	22	6	PLAYMATE CALENDAR BLINK-182: URETHRA CHRONICLES	Universal Music & Video Dist. PBV0850 MCA Music Video	Rink-LR2	1151	160	149
19	18	12	METALLICA: S & M	Universit Music & Video Dist. 53830 Elektro Entertainment 40218-3	Metalica .	1199	NR.	19.9
20	85.6				Alicia Morton	1199	NR.	-
-			ANNIE	Writ Disney Home Video Buena Vista Home Entertainment 1052 MGM Home Entertainment	Kathy Bates		-	19.5
18	18	40	YELLOW SUBMARINE BRITNEY SPEARS: TIME OUT	Warner Home Video M206160	The Beatles	1968	e	19.8
18	27	18	WITH BRITNEY SPEARS	Jees/Zombe Video 41651-3 Death Row	Britney Spears 2 Par	1999	NR	199
23	21	3	DEATH ROW UNCUT	Ventura Distribution 66200	Snoop Doggy Dogg	2000	NR	19.9
24	38	18	DAVE MATTHEWS BAND: LISTENER SUPPORTED •	BMG Video 65015	Dave Matthews Band	1999	NR	19.9
25	NE	*	ENEMY OF THE STATE	Touchstone Home Video Buena Viste Home Entertainment 1596903	Will Smith Gene Hackman	1399	6	19.9
26	23	6	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStor Home Video 04528	The Muppets	1999	G	21.9
27	18	100	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.3
18	39	18	BELLY	Artisen Home Enturtainment 10207	NAS DMX	1999	6	14.9
18	29	6	MARIAH #1'S ●	Columbin Music Video Sony Music Entertainment 50195	Maniah Carey	2000	NR	14.9
30	16	8	INSPECTOR GADGET	Walt Disruy Home Video Buene Vista Home Entertainment 15002	Matthew Brodurick Report Everett	1999	PG	24.9
31	NE	*	RUSHMORE	Touchstone Home Video Burna Vista Home Entertainment 1599803	Bill Murray	1999	R	19 95
23	30	2	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.96
33	NE	W >	POKEMON: WAKE UP SNORLEX	Viz Video Pioneer Entertainment 240	Animated	1840	1/8	14.8
34	NE	*	GODS AND MONSTERS	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR.	19.96
35	31	3	PAYBACK	Paramount Home Video 336323	Mel Gibson	1999	R	14.9
16	18	18	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	11199	NR	19.9
37	25	18	WILD WILD WEST	Warner Home Video 17175	Will Smith Kovin Kline	1999	PG-13	19.9
34	38	30	SHANIA TWAIN: COME	USA Home Entertainment 440059951	Shania Twain	1999	NR.	12.0
39	30	2	ON OVER-VIDEO COLLECTION	Columbia TriStar Home Video 03924	Sarah Polley	1840	G.	19.9
			SHERYL CROW: ROCKIN'		Katic Holmes	,,,,,		

Ton Vidoo Rontale

£Κ	WEEK	8	COMPILED FROM A NATIONAL	L SAMPLE OF RETAIL STORE RENTA	L REPORTS.																								
THIS WEEK	LAST WI	WEEKS	TITLE (Rating)	Label Ostributing Label, Catalog Number	Principal Performers																								
1	1	,	AMERICAN PIE ITI	Universal Studies Home Video 844-85	Jason Biggs Room manisate																								
2	2	4	MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Det. 84158	Ben Stiller Geoffrey Rush																								
3	5 7		THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell																								
4	9	4	LAKE PLACID (R)	FoxVideo 2000009	Bridget Fonda																								
5	3	3	BOWFINGER (FG-13)	Uliversal Studios Home Video 84157	Steve Martin Eddie Murphy																								
6	8	7	SUMMER OF SAM (R)	Touchstone Home Video Buera Virta Home Entertainment (8283	John Leguzamo Mira Sorvino																								
7	4	3	THE 13TH WARRIOR (8)	Touchstone Home Video Buena Vida Home Entertainment 18273	Antonio Banderas																								
8	6 2		6 2		6 2		6 2		6 2		6 2		RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts														
9	NE	NEW P TARZAN (C)		Walt Disney Home Video Boena vida Home Erostainment 15799	Animated																								
10	11 11		11 11		11 11		11 11		11 11		11 11		11 11		11 11		11 11		11 11		11 11		ð 11 11		10 11 1		ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Cartrenne Zeta Jo
11	12 13		12 13		12 13		12 13		12 13		12 13		12 13		12 13		12 13		MOTTING HILL (PG-13)	Utruersal Studios Home Video 20640	Julia Roberts Hugh Grant								
12	15 4		15 4		2 15 4		2 15 4		12 15 4		2 15 4		15 4 MP		MICKEY BLUE EYES (PG-13)	Warner Home Wideo 92565	Hugh Grant James Caan												
13	7	20	THE MATRIX (%)	Warner Home Video 17737	Keany Reeves Laurence Fisheum																								
14	RE-ENTRY		RE-ENTRY		RE-ENTRY		RUN LOLA RUN (6)	Columbia ShStar Home Video 03300	Franka Potente Montz Binotreu																				
15	5 10 2		AN IDEAL HUSBAND (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver																								
16	NEW		STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Keynt Bacon																								
17	RE-ENTRY		ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins																								
18	13	12	AUSTIN POWERS: THE SPY WHO SHAGGED ME (FG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham																								
19	16	7	DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam																								
20	14	11	SOUTH PARK: BIGGER, LONGER & UNCUT (I	Paramount Home Video 336823	Animated																								

PMA gold certification for a minimum of 125,000 units or a delian volume of \$9 million at retail in inner, or of at least 2,000 units and \$1 million at suggested retail for northwatnost titles. — IRP minimum sale of 250,000 units or a delian volume of \$1 to million at retail for theirscript years ... 50,000 units and \$2 million at suggested retail for northwatnost stees. is 2,000, Birtscard/BPI C

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FEBRUARY 26, 200

op DVD Sale

THIS WEEK LAST WEEK WAS ON CHA		3N OHM	RETAIL STORE AND RACK S COLLECTED, COMPILED, AN	ALES REPORTS ID PROVIDED BY	
		898	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	1	2	TARZAN (51134 99)	No. 1 Walt Disney Home Video Buena Video Home Estanta among 18150	Animated
2	NE	wÞ	BLUE STREAK (PG-13) (24 99)	Columbia TrStar Home Video 04011	Martin Lawrence
3	4	21 THE MATRIX (I) (24 98) Warner Home Video 7737		Warner Home Video 7737	Ksanu Reeves Laurence Fishburn
4	5	8	AMERICAN PIE (NR) (29 98)	Universal Studies Home Wideo 20735	Jason Biggs Alysin Hannigan
5	3	3	RUNAWAY BRIDE (PC) (29 95)	Paramount Home Video 323847	Richard Gene Julia Roberts
6	8	8	THE SHAWSHAMK REDEMPTION (R) (13-50)	Columbia Eristar Home Video 2583	Tim Robbins Morgan Freeman
7	6	6	THE THOMAS CROWN AFFAIR (0) (24.56)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnen Force Itasso
8	2	2	STIR OF ECHOES (R) (29 98)	Artisan Home Entertainment 10197	Kevin Bacon
9	NEWÞ		THE ASTRONAUT'S WIFE (R) (24.96)	New Line Home Video/Warner Home Video N4906	Johnny Depp Charge Sheron
10	7	27	HEAT (50 (24.98)	Warner Home Video [4192	Robert De Nirs Al Pacino
11	9	10	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
12	12	4	4 THE 13TH WARRIOR (8) (29 59) Touchstone Home Video/Buena		Antonio Banderas
13	RE-ENTRY		DITRY NOTTING HILL (PG-13) (29 98) Universal Studios Home Video 20640		Julia Roberts Huich Grant
14	10	4 BOWFINGER (PG-13) (25.96) Universal Studios Home Video 20		Universal Studios Home Video 20576	Steve Martin Eddie Murphy
15	14	15	SAVING PRIVATE RYAN (8) (34.95)	Draw/Munis Home Entertainment 846645	Tom Hanks Matt Darson
16	RE-E	NTRY	THE WOOD (II) (29.99)	Paramount Home Video 336994	Taye Diggs Omar From

18 13 9 THE GENERAL'S DAUGNTER (6) (29.99)
18 18 18 AUSTIN POWERS: THE SPY
WHO SHAGGED ME 3'G 130 (24.99)

HEALTH, COUNSELING TITLES ARE STARS AT CBA EXPO (Continued from page 79)

der), and his brother-in-law (Howie Mandal)

The \$29.95 title from Cloud Ten Pictures/Prophecy Partners is being promoted to Christian retailers through interactive video displays. bag stuffers, fliers, and a Web site. Other titles from the company include "Judgment." which will be available this spring, and "Vanished," a \$24.95 docudrama with minister John

Hagee. Meanwhile, "The Millennium Chorus" is being advertised to the market as "the greatest story ever sung." The title is available at the Family Christian Stores chain, which exclusively has the \$19.95 title until April, when distribution will be widened to the rest.

of the Christian market. "The Millennium Chorus" features Broadway's "Phantom Of The Opera" star Michael Crawford, Kathie Lee Gifford, Jennifer Holliday, Michael W. Smith, Shirley Caesar, and Bob Carlisle in what's being termed a "Handel's Messiah" for the 21st century

We want to sell 500,000 to 1 million units," says Visual Entertainment president/CEO David Selbert, A portion of the proceeds will ben-

ofit such nonprofit arganizations as the Red Cross, Campus Crusade for Christ, the Salvation Army, and World Relief

Consumers are also anxious for the July 18 release of the CBS madefor-television movie "Jesus." due from Sparrow/Chordant Distribu-

"John " the third installment of Visual Entertainment's "Visual Bible" series, arrives in December as

a four-tape set priced at \$99.95. A Spanish version of the "Visual Bible" title "Acts" will be released next year, and other segments from the series have aired on TV in Germany, Portugal, Hungary, Poland,

and Japan. Overall, Christian home video saw

a 17% increase in sales from 1998 to 1999, according to CBA data However, children's video sales

still reigned supreme among Christian retailers last year. DreamWorks Home Entertain-

ment's "The Prince Of Egypt" was a box office and video blockbuster for the supplier, and among Christian retailers it ranked as the 10th best seller of 1999, according to the trade organization. Titles from the "Veg-



gie Tales" series occupied the onethrough-nine positions. Veggie Tales" took an over-

whelming 55% share of revenues in 1999 of all Christian videos, according to CBA.

At the show, however, retailers got a look at two new competitors to "Veggie Tales."

The Return Of The King" will debut in the second quarter as part of the "Kingdom Under The Sea" series from Bridgestone Multimedia Group. The series features 3-D tropical fish characters who swim through stories from the Bible.

The company will also import C.S. Lewis' masterpiece "The Chronicles Of Narnia," which originally aired on the BBC. A three-title boxed set for \$59.95 includes "The Lion, The Witch, And The Wardrobe," "Prince

Caspian & The Voyage Of The Dawn Treader," and "The Silver Chair." Each program is also available in two tapes for \$19.95.

3-D animation also highlights "Threads" from Everland Entertainment, which is described as a mix of "Calvin And Hobbes" humor and the cuddly values of "Winnie The Pooh." The first title from the series is due in stores in July, with a second due in the full

Everland, which marketed "Veggies Tales" as well as other successful Christian videos, will invest \$500,000 to introduce "Threads" to retail, beginning with advertising and publicity to Christian retailers, "Threads' costumed characters will star in their own national live show, a regional mall tour, and local theater premieres.

Other marketing elements include licensed products such as books, toys, and novelties. Interactive kiosks in the retail chain Kid City 2000 will feature flat-touch monitors that will also advertise "Threads."

Billboard.

Ton Special Interest Video Sales

39.5

14.90

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255

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992

14 58

17.98

Advertising, Merchandising Tips Offered At VSDA Confab

The Video Software Dealers Assn. has announced the seminar lineup for the 19th annual national convention, scheduled for July 8-10 at the Venetian Hotel/Sands Exposition

Center in Las Vegas. Two seminar schedules will be announced, with the first focusing on Arthur Anderson's "10 Steps To

Success" program. A second set of seminars focusing on management and support will be announced at a

later date The first set of seminars are as follows: "Strategies For The

nities.

New Century," July 9, 12:45-1:45 p.m. Presented by consultant Jeff Hansler, the seminar will show retailers how to identify and capitalize on new business opportu-

"Thinking Like Your Customers, July 9, 10 a.m.-noon. Professional consultant Pam Schuck puts retailers in the shoes of the customer in an effort to improve sales skills and increase reneat visits

"Tapping Into Generation Y." July 10, 10:15-11:15 a.m. Schuck teaches retailers how to understand the lucrative youth market and its buying habits

"Location, Location, Location, July 9, 3:15-4:15 p.m. Led by former real estate executive June Davidson, this seminar will teach retailers when to consider relocation and when to renegotiate a lease, as well as how to pick a location and sign a lease.

BILLBOARD FEBRUARY 26 2000

"Competing In The World Of Games," July 7, 2-3 n.m. Ziff-Davis Game group VP Dale Strang will teach retailers how to create a game category in their stores. "DVD: The New Technology

Wave," July 9, 4:30-5:30 p.m. Wax-Works VP of marketing Kirk Kirkpatrick gives retailers a brief over-

view of the new consumer electronics devices, as well as marketing ideas for DVD product

"Promotions That Work: Don't Reinvent The Wheel," July 9, 2-3 p.m. Image development

specialist Liz Mitchell lets dealers in on the latest and hottest marketing ideas, focusing in on what works for different retail

segments. "How To Advertise," July 10, 9-10 a.m. Author, journalist, and advertising expert Ray Hanania shows

retailers how to best use media outlets to gain exposure "Memorable Merchandising," July 7, 4:30-5:30 p.m. Artisan Entertain-

ment East Coast sales director Greg Pastor demonstrates how to make stunning displays from ordinary materials and posters available through distributors. "Improving Productivity," July 8,

11:30 a.m.-12:30 p.m. Michele Cohen, CEO of Fun in a Box Solutions. shows dealers how to keep their staffs running at peak efficiency. Retailers will be given checklists and other tips to manage their retail business better.

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18 18 44 KATHY SMITH'S KICKBOXING WORKOUT

19 20 54 KATHY SMITH: TIMESAVER CARDIO FAT BURNER

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RCA RECORDS

FRANCE TO PUSH LOWER VAT RATE

(Continued from page 19)

rate "is beneficial for consumers, but is also a way to fight against piracy. However, Trautmann warns that a lower rate can only have an impact on prices if "the industry doesn't take advantage of the situation to increase their margins.

Reacting to Trautmann's comments, Hervè Rony, director general of industry body SNEP says that "this is in line with what she [previously) said she would do." However. Rony adds that previous French administrations had also made this promise with no tangible result and that SNEP will continue to pressure the government on the issue SNED holisms the ease for lower.

ing the VAT rate is more acute than ever, and not only in France, with sales levels decreasing and a CD burner-fueled rise in home copying. In January, while announcing that French music sales had dropped 4.5% in units and 2.5% in value, SNEP president Pascal Negre made it clear that CD burners had affected legitimate sales. Negre believes one way to get consumers back into buying CDs is to lower prices-which would be achieved by a drop in the VAT rate. Rony notes that a lower VAT rate

at a European level requires consensus from all EU member states and needs to be integrated into the ELI's vast harmonization scheme for European taxes. He points out that the measure would have a better chance of being adopted if it were backed by other territories and by the Interna tional Federation of the Phonographic Industry. "What we need to succeed is support from all sides of the industry in Europe," says Rony.

CULTURE 2000 BUDGET (Continued from page 55

January

A letter signed by Michel and EMO president Eduardo Bautista, president of Spanish authors' rights society SGAE, says, "The music industry, in all its diversity, should be better taken into consideration by the commission's policy.

The EMO is particularly worried that, within the current budget, the future of the European Music Observatoryset up with the blessing of the commission to monitor the flow of repertoire within the EUis at stake due to a lack of funding. As a result, Michel says, "with regret we have been forced to freeze the activities of the observatory until a solution is found by the commission

Adds Michel, "There is a clear need for a plan that will take into consideration the music industry sector. There should be mechanisms to support independent companies. especially in their Internet activities. There is a need for support to be given to Euronean artists undertaking international tours. We need much. anisms that are adapted to the reality and the nature of the music industry." Michel says he is now looking

forward to France's presidenev of the EU during the second half of the year as an opportunity to present some proposals, although this may risk postponement of any decision regarding the observatory until at least the end of the vear

GERMAN ROLLING STONE AIDS ACTS (Continued from page 49)

ly about the publication's entry into tour promotion, "Rolling Stone Germany have always been great sup-porters of Travis," she says, "and they booked them for that tour before I the band's second album! 'The Man Who' came out last April. In fact, off the first album, 'Good Feeling,' they were voted best newcomer in the [Rolling Stone Germanyl readers' poll

The tour, she continues, "was wellperanized and it makes some to have WOM involved, because if the acts have new albums, the retail campaigns can run alongside, and they give them prominent racking and so on.

"It was Travis' first major tour in Germany, and it helped them a lot," she says, "We're now having great airplay results, the album's selling really well. and they're doing their own dates there in March. The Rolling Stone Roadshow paved the way for all that to happen." Sales of "The Man Who" in Germany were at about 18,000 before the tour and 25,000 immediately afterward, according to Quigley, who says they now stand at about 80 000 there

Achim Felau, managing director of Boxman Germany, which also sponsored the first tour, is similarly enthusiastic, "We've had only positive reaction from everyone involved." he says, observing that audiences at the inaugural Roadshow were broadly in the 25-35 demographic targeted by



Boxman. "The audience was great, and the shows were very well-organized." Boxman's presence on the upcoming tour will again include stage-side banners and a promotional team at each gig, with some ticket numbers qualify-

ing for prizes from the E-tailer. Travis got to be quite big after doing this," adds Felau, "and I have to say we really achieved substantial sales on the acts who were on the last tour. As long as the same thing happens this time, I see no reason to stop being involved !." The magazine is already planning a third tour for November

Playing venues of 1,000-1,500 canacity, the second Roadshow will move on from Hamburg to Berlin, Bremen, Nuremberg, Mannheim, Dortmund, Düsseldorf, and Dresden, culminating April 8 at the Colosseum in Munich "Being on this tour helps the bands play in bigger clubs than they would be able to otherwise," says Balzer. Johnson is currently bot in Europe

with the single "Glorious," which after performing well in Scandinavia recently became a U.K. top five hit on WF.A and led to a wide European release for his "Liebling" album. "Glorious" has been a top 75 sales

and top 50 airplay hit in Germany, notes Rainer Focke, Warner Music Europe marketing director of group and affiliate repertoire. He says it is "pretty early days" for the artist there. but that the tour will help to break Johnson, whom he describes as "one of our most important new acts.

Johnson's manager, Lars Rixon, adds, "The timing is good, because we want the [summer] festival dates in Europe," He confirms that such a bill "absolutely" means that Johnson can play bigger venues than would have

been feasible at this stage. "Rolling Stone are championing new bands here and taking the risk on things," concludes Quigley, "A lot of U.K. publications wouldn't do that. I can only see it going from strength to strength.

Programming

newsline..

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and each station's web site will be able to register new RCN subscribers.

AMFM has received an upfront lump sum and will have access to
RCN subscribers to market its radio properties. If the marketing
alliance is successful, both companies say, it may lead to similar arrange-

ments in other shared markets, such as Chicago.

Meanwhile, Citadel has out-sourced its Internet streaming to

Meanwhile, Citadel has out-sourced its Internet streaming to Frandacast.America.com. Forty-seworf. Citadel stations in leight test marlests will begin streaming in March. During the trial, Broadcast.America will pay for all streaming and maintenance costs, and the station links will be housed on the company's Web site. In exchange, Broadcast.America will get an undisclosed amount of at time on Citadel stations. The online network already broadcasts programming from five Citadel stations in New Endund.

Stations taking part in the pilot program include adult top 40 KBEE Salt Lake City; mainstream top 40 KKMG Colorado Springs, Colo; top 40 KKOB and AC KMGA Albuquerque, N.M.; AC WLEV Allentown, Pa.; and top 40 KLAL, AC KVLQ and solult top 40 KURB Little Rock, Ark.

LPFM MDD-ERMAUT. The National Assn. of Broadcasters (NAB) filed a potition in the US. Court of Appeals for the District of Columbia Circuit on Feb. 16, asking that the court set aside the Federal Communications Commissions (FCC) order establishing two power radio (LPFM). NAB president CED Eddie Fritz issued a release saying in hundreds, if not thousands, of low-power FM statians will crosse sun-ceptable interference across the radio dial. "Meanwhile, the congressional effort to overture LPFM has taken as step forward. Sen. Judd Gregg, Ev.H., has introduced a Senate companion bill to legislation from incoherential LPFM.

CLARI CLANNEL, FINED OVER CONTEST. Clear Channel has been fined for violating the FCC's contesting rules. Its Whythmic top 40 KFR EL Plano, Texas, run a "Who Want To Be A Millionatire" spoof contest, So You want to Win 10000, without disclosing that the prize would be awardthought the station was joking when they rold her on the air that her prize was in lim, and it was not until the picked up her SSC check that she realized it was no joke. According to Clear Channel, "The morning allow intentionally did not state what the 10000 referred to," the station never said on the air it was giving away \$10000, and the complete and almost the School fire (U.S.) on KPRR.

KIIS-FM L.A. On The Comeback Trail Top 40 Station, No. 2 In Market, Makes It All Look Easy

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—Their station, top 40 KIIS-FM Los Angeles, hit a 5 share 12-plus in the just-released fall Arbitron survey, good for second place overall in the ultra-competitive Los Angeles market.

Their morning star, Rick Dees, passed Howard Stern to become the top English-speaking wake-up show in town. The morning and afternoon dayparts each cume a million.

Suffice it to say, Feb. 2 was a good day for PD Dan Kieley and music director Michael Steele, as they fielded endless congrat-

ed endless congratulatory calls from their peers in radio and records. Coming off a 3.6 share a year ago, KIIS has been visibly on the comeback trail over the

past few books.
And Kieley says
the numbers have been rebuilt one
minute at a time.

We always thought we could get to a share at some point, considering the way coverthing was going in the marketplace, "he says." The data was, once we accelerated the cume was, once we accelerated the cume station awarded \$3 million in two cash prixed, sooner or later wed get a pop in (time sport likening). The music was great—it's no secret that it goes in cycles—and we simply preached to our jecks to give us one more minute of time spent listening. The more minute of time spent listening in the property of the property

"It's not as if we reinvented the format." Kieley continues. "It's all about entertaining and playing the right hits, and what worked well in the '50s and '60s still works. It's so basic. If people ever knew how simple this can be."

So if KIIS' success is built on the basic programming tenets that everyone knows, wby isn't everyone enjoying similar success? "Look at how many guys try to overthink it." Kieley says. "Such as consultants, You know what Clear Channel's policy is on consultants? Oh, that's right, we don't have them."

'WE'RE THE ONES WHO SCREW IT UP' Nor are they worried that the cur-

rent up cycle in top 40 music will eventually peter out. "You know who says that the cycle stops? We do, because we're the ones who screw it up." Kieley says. "There are always good currents out there. We just don't find them all." "It's radio's fault when we gravi-

"It's radio's fault when we gravitate to trends, such as playing too many boy bands or whatever," Steele says. "Then the labels start signing nothing but boy bands, the variety of hits dries up, and programmers start wondcring what went wrong. Well, we did it to ourselves."

Yet Steele isn't music-burn-phobic.

In not more suspicious of boy bands, but at the same time, I'm not less suspicious of the hot trend as lewith jan yother record. If we believe it's a hit, we put it on. The key is to not get too caught up with the image of the band. Just because something worked the last five times (doesn't) mean the sixth record will automatically the state of the band is the proof of the band.

Here's a typical hour on KIBS. No Doubt, "Spiderwebs", Britary Spears, "From The Bottom Of My Broken Heart"; Lou Bega, Mambo No. 5 (A Little Bit Of. ..)", Mariah Carey Feacuring Joe & 98", "Thank Gool I Found You", Marc Anthony, "I Need To Know", Machons, "American Pie", Blaque, "Bring It All To Me", Santana Featuring Bok Thomas, "Smooth", Whitney Houston, "My Love Is Your (Continued on west page)

ically work."



working its way to radio, makes his way through the requisite station stops. Shown, from left, are Sasha; Jim Kelly, assistant PD of WKRQ (Q102) Cincinnati; and Phil Costello, senior VP of promotion for Reprise.

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1	1	1	20	I KNEW I LOVED YOU SAVAGE GARDEN
2	2	2	18	THAT'S THE WAY IT IS CELINE DION SOUNDED AND MORE THAT IS CELINE DION
3	3	3	24	AMAZED LONESTAR
4	4	7	9	BACK AT ONE BRIAN MCKNIGHT
5	5	5	26	I DO (CHERISH YOU) 9B DEGREES DAYTISAL AUDIN CUT 1
6	6	4	42	I WANT IT THAT WAY BACKSTREET BOYS BY AND MOUT 1
7	7	8	45	YOU'LL BE IN MY HEART PHIL COLLINS WAS DISN'T MCCOSHINELY ACCOUNT
8	8	6	28	MUSIC OF MY HEART 'N SYNC & GLORIA ESTEFAN
9	9	9	36	I COULD NOT ASK FOR MORE EDWIN MCCAIN
10	11	10	10	ANGELS ROBBIE WILLIAMS
				AIRPOWER
11	17	22	4	BREATHE FAITH HILL WANER 8905 16884 1
(12)	13	19	4	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS
13	10	11	14	STRANGERS LIKE ME PHIL COLLINS WAT THE TRANSPORT OF THE PRINCIPAL CULTIMOLITY OF THE PRINCIPAL CULTIMOL
14	12	12	30	SHE'S ALL I EVER HAD RICKY MARTIN
15	14	14	43	I WILL REMEMBER YOU (LIVE) SARAH MCLACHLAN
16	15	13	43	THE HARDEST THING 98 DEGREES
17)	19	18	17	SMOOTH SANTANA FEATURING ROB THOMAS
18	16	17	67	ANGEL SARAH MCLACHLAN WINGER SARAH MCLACHLAN
19	18	16	49	KISS ME SIXPENCE NONE THE RICHER
20	20	15	111	TRULY MAOLY DEEPLY SAVAGE GARDEN
21	21	20	15	THERE SHE GDES SIXPENCE NONE THE RICHER SQUAREERS A MELINICIPATED F
22	22	21	8	I LEARNED FROM THE BEST WHITNEY HOUSTON
(23)	23	24	6	WHEN THE HEARTACHE IS OVER TINA TURNER WHEN ALROW CUT 1
24	24	23	22	I NEED TO KNOW MARC ANTHONY
(36)	MES	-		AMERICAN PIE MADONNA

				Adult Top 40	
1	ı	1	34	SMOOTH SANTANA FEA	TURING ROB THOMAS
2	2	2	18	THEN THE MORNING COMES	SMASH MOUTH
3	4	4	19	I KNEW I LOVED YOU	SAVAGE GARDEN
4	3	3	30	MEET VIRGINIA	TRAIN
5	5	6	18	HANGINAROUND	COUNTING CROWS
6	6	5	35	BLACK SALLOON	GOO GDD DOLLS
(7)	9	11	15	THAT'S THE WAY IT IS SSI MUSIC ALBOY GET 550 WORK I	CELINE 010N
(8)	7	7	15	I NEED TO KNOW	MARC ANTHONY
(9)	11	18	7	NEVER LET YOU GD	THIRD EYE BLIND
(10)	12	17	12	EVERYTHING YOU WANT	VERTICAL HORIZON
(11)	10	12	12	TAKE A PICTURE	FILTER
12	8	8	21	BRAND NEW DAY	STING
13	13	9	46	OUT OF MY HEAD	FASTBALL
14	14	15	35	SDMEDAY UKA BESSETATLANTIC 1	SUGAR RAY
15	18	16	15	LEARN TO FLY	FOO FIGHTERS
16	15	13	43	SHE'S SD HIGH	TAL BACHMAN
17	16	10	20	L.A. SONG	BETH HART
18	17	14	14	THE GREAT BEYOND	R.E.M,
19	22	22	8	AIRPOWER	MACY GRAY
20	19	20	10	FALLS APART	SUGAR RAY
(21)	21	23	6	AMAZED BNA 45567 1	LONESTAR
(22)	23	28	4	BREATHE	FAITH HILL

SHOW ME THE MEANING OF BEING LONELY

AMERICAN PIE

BLUE (DA BA DEE)

Radio

KIIS-FM L.A. ON THE COMEBACK TRAIL (Continued from preceding page)

Love": K-Ci & JoJo, "Tell Me It's Real"; Eiffel 65, "Blue (Da Ba Dee)"; Backstreet Boys, "Show Me The Meaning Of Being Lonely"; and the Cardigans, "Lovefool."

PROGRAMMING

THE NEXT BIG THING

Steele refrains from making a blanket prediction on what he expects to be the next big thing in top 40, other than noting, "It'll probably be more of the dancey songs, like Eif-fel 65's 'Blue (Da Ba Dee).' I won't sav that [music style] will be a big trend, but I do

think that records with tempo will hold on longer. Top 40 is about tempo, fun, and excitement. This format was in the doldrume in the early '90s because it played too many ACsounding records. We'll do fine as long as we keep the tempo

up

Yet a lot more has been going on than the mere oversight of a hugely profitable top 40 station. Kieley's p.m. jock, Valentine, has become a virtual morning host for nine stations, most in the Midwest. "It's no secret that any time you start a new job, it takes a while to get used to it, Kieley says, "It was a lot of work for Valentine for the first 30 days, but once we got the right systems in place and assistants to help him-he needs three people to drop all the elements in such as the interview he did with 'The Green Mile' actor Michael Clarke Duncan-it started to go smoothly." The next air shift to play beyond

L.A. is Rick Dees' morning show. Beginning on KFMS Las Vegas, Dees will syndicate his show primarily to statione in the Western time zone. With Prophet technology at

Internet Advertising Growing On Radio

NEW YORK-Radio is seeing the signs of the future with an unward trend in the amount of "dot-com" advertising over the airwayes, according to Interep. During the first half of 1999, total revenue from Internet advertisers reached 5.7% of total national radio dollars, estimated at \$1.3 billion.

Interep's study also found that the number of Web advertisers on radio has grown to include more than 192 brands, up from 47 brands during the same period last year.

These advertising genres span a variety of industries. Retail dominates with more than a quarter of all advertising, at 27% of all dot-com advertisers, Other major industries include travel (18%), computers and software (16%), media (12%), and local services/amusements (10%). RASHAUN HALL

MADONNA

EIFFEL 65

hand, though, it's certainly not out of the realm of possibility to have Dees' best bits virtually assembled into next-day morning shows in the Midwest and East

ON THE INTERNET Kieley and Steele double their pleasure on the Web. Not only do they oversee KHS' Web site (where the sta-

tion has been streamed for almost three years), but they also have a hand in the music programming of kiisfmi, the Internet-only station with an emphasis on hiphop and alternative product. "Although we pick the music on the site, we don't use kiisfmi to test music for KIIS," Kieley

says. "We structured the sites so they're completely different. Neither site even mentions the other. The reason for that is KIIS is

more targeted to 25-34 females, while kiisfmi attracts a 70/30 ratio of males to females." "When it comes to actual bodies

using [kiisfmi], our core is males 15-22," Steele adds. "We boil it down to [time spent listening] of only a halfhour a day. We make those rotations quicker than KIIS. Kiisfmi also offers far more music information and some different lifestyle features.

too. This winter, there's a lot of stuff about snowboarding and nothing on Barbie dolls '

Despite the imminent merger of Clear Channel stations with AMFM's L.A. cluster that includes KYSR (Star 98.7), KBIG, KOST, and KCMG (Mega 100), Kieley hasn't thought about future strategie decisions he may have the nower to make "Twe out a big job right here, running a station that bills \$43 million," he says. "Our job is to make KIIS profitable and to get numbers. We'll cross that bridge when it happens. Now, we look at everyone as competition, and our job

is to kick their asses, to put it mildly." There's no time to gloat. "We've been on the other side of the fence. when the modern station in town was kicking our ass," Kieley says. "So all we focus on is getting teen girls and their mothers to listen to us. We don't set goals for demos. We just want to entertain our cume."

Yet they do look back, and not just to relearn from their mistakes. "You better have time to look back, because you learn from history," says Kieley. "I've learned from great PDs such as Harry Nelson, Ric Lippincott, and Gerry Cagle, and what we're doing here is no different than what KFR [San Francisco] did: giving the audi ence hit music variety in an enter-

taining way."



'B' Movie. Showing off its steady stream of superstar stopovers, WBBM (B96) Chicago recently engaged a couple of pictures to demonstrate its prowess in the market. On top, Brian McKnight, who recently hit No. 2 with his "Back At One," is flanked by music director Erik Bradley, left, and PD Todd Cavanah. Below, Mariah Carey, whose "Thank God I Found You" just became har 15th No. 1 hit, poses with night personalities Tim "Spinnin" "Schommer, left, and Julian "Jumpin" " Perez



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24) 28

veryone has spent sleepless nights tossing and turning. But when 311 lead singer Nick Hexum experienced insomnia in 1998, he decided to explore his creativity.

"I'd get to sleep at 11:00, but I'd wake up at 3. and that would be it for the night," he says. "I built a recording studio in Burbank [Calif.], and I'd go out in the middle of the night and start working.

I'd be there until the band showed up at noon. "It was a time when I was working out those demons and stuff." Hexum continues. "I was going through a breakun and was denressed. I was also losing touch with doing what I love to do, which is

touring These emotions came together in "Flowing." No. 36 on this issue's Modern Rock Tracks. "It's not a total frustration song," says Hexum "It's about the feeling one gets when they're lying there awake, and the sort of loneliness that goes



along with it. This was a cathartic experience. Not everything's zip-a-dee-doo-dah.' But "Flowing." from 311's sixth Capricorn album, "Soundsystem," does "explore positive

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RED HOT CHILL PEPPED

themes by showing there's always a light at the end of the tunnel " Hexum adds, "If there wasn't.

AGE - BY JILL PESSELNICK

I'd give up or freak out. We give people something to believe in.

The song's lyric is accompanied by a new 311 sound. "It's definitely a different vibe. There's no rap, no funk, no reggae—it's a straight rock song. 'Flowing' is a nod to my Clash roots, It's more British-influenced, kind of punk rock. The intro with the weird guitar tones is kind of a new experiment. The chords kind of go out of the scale and then change keys in the middle. It wouldn't work if it was a totally straight harmony. This, to me, is the biggest step forward on the album," says Hexum

FEBRUARY 26, 2000

THE SUICIDE MACHINES

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POWERMAN 5000

GODSMACK

PAGE AGAINST THE MACHINE

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RED HOT CHILL PERPERS

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CHANNEL VIVA (Continued from page 49)

mans spend their holidays in Spain every summer Tens of thousands have bought second homes there, especially on the holiday island of Majorca, and they have grown to love Latino music and

the Latino lifestyle." Following the success of "Buena Vista Social Club" last year. Westhoven says, Latino artists such as Chavanne, Aleiandro Sanz, Marc Anthony, and Ricky Martin have enjoyed success in Germany, "We need more Latino output on Viva here in Germany, and that is where SGAE's advice and assistance will be crucial. We feel that it is crucial to have a Spanish-language channel set up in Spain," he

To that end, SGAE and Viva are to set up a joint venture to negotiata broadcast agreements with Spanish digital-TV platforms and cable-TV companies and to improve the production quality of videos for the Latino program in Germany.

Westhoven says, "Latino musical excellence is already there, but

'We feel that it is crucial to have a Spanish-language channel set up in Spain'

- MICHAEL WESTHOVEN -

the key to success in this new operation is having good videos. We are now in negotiations with third parties to sponsor a SGAE/ Viva video production operation.

Viva could face competition from rival MTV, which announced last year plans to set up a Spanish-language channel here, but no date has been set. MTV Europe's English-language channels are already broadcast on both plat-

forms SGAE's director of complementary activities, Francisco Galindo. who is overseeing the operation from Spain, says, "This is an extremely important development for us to promote both our members [some 42,000 out of a total of 58,000 are in the Spanish and Latino music industries] as well as Latino music in general.

Germany's edel music, which last November acquired 16% of Viva, is also delighted with Viva's plans.

Nicola Zingarelle, managing director of edel music Spain, says, "It will be very useful for the industry, although I imagine the main problem will be winning a

big enough audience. "I have not been asked to help out on the operation and don't expect any preferential treatment because of edel's participation in

Viva," Zingarelle says. "Viva has only one criterion regarding videos, and that is good quality. Viva will establish operations in

Poland starting April 1 and Switzerland shortly afterward. Other European countries, including Hungary, are targeted as well.

Billboard. FERRUARY 26, 2000 Mainstream Rock Tracks

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LELEMENTS BY SOUTHFORN

36,22,36

WAFFIE

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WAIT AND BLEED

INTO THE VOID

POINT #1

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OPEN YOUR EYES

MAKE ME BAD

LETTING THE CABLES SLEEP

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Billboard.

Modern Rock Tracks

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Jessica Simpson Hopes To Restore Faith In Love With Lachey Duet 'Where You Are'

FOREVER LOVE: In case you've been living outside the teen romance loop, Jessica Simpson is in love. The 19-year-old recently celebrat-

ed her one-year anniversary with fellow musical heartthrob Nick Lachev. 26, the lead singer of boy band 98°.
"Nick and I are going to be the

next Sonny & Cher," says Simpe with an unbridled laugh. "Only, I expect we're going to last a lot longer. It's serious; he's met my family, and I spent Christmas with his. We don't take a second of it for granted."

Indeed, romancing is the name of the game for the songbird, whose first single, the deliciously over-the-top ballad "I Wanna Love You Forew swept through the hearts of the nation, reaching No. 3 on The Billboard Hot 100 and selling platinum to land atop the Hot 100 Singles Sales chart. Her Columbia album, "Sweet Kisses," went gold in just two months.

'I'm such a romantic and want neonle to believe in everlasting love "says Simpson of her first hit. "My grandparents have been married for 47 years, and you don't see that a lot, My goal is to restore people's faith in love. Her follow-up release, "Where You Are," a splendidly simple duet

with Lachey, is poised for radio release this week, with airplay guaranteed, thanks to a flurry of exposure. The song is featured as the end title to the upcom

ing Fox 2000 film "Here On Earth, while Simpson and Lachev performed "Where You Are" during MTV's "Snowed In" spe-MTV's cial and were featured in an MTV "Making Of The



SIMPSON A LACHEY

They will also perform together on "The Tonight Show With Jay Leno," "The Rosie O'Donnell Show. and "Good Morning America" in March and April and appear on an upcoming cover of Seventeen.

Simpson's career path has been charmed. In addition to her successes on the charts and with romance, she has fostered a Web fan base that borders on fanatical, is touring the world, and has already signed a development deal with the WB television network for her own TV series. Movie scripts, meanwhile, are flowing in.

"It's all been happening so fast, it's hard to process it," she admits. "Every day, every hour, it seems I'm always doing something. But whenever I have a moment off, it really begins to set in. It's breathtaking, and it's amazing."

That's a fair assessment, given the competitive landscape in which Simpson has planted roots, along with fellow chart masters Britney Spears and Christina Aguilera. But, says radio, not to worry

ssica's musical content and the way she carries herself aren't like your average teeny-bopper. She comes across as very mature," says Tony Banks, assistant PD of WHYI (Y100) Miami. "Britney's still a girl, and Jessica's a woman, with Christina falling somewhere in the middle. And the girl can sing; she opened here for Ricky



by Chuck Taylor

Martin and put on a performance that looked like a superstar to me."
"I think that Jessica has some of the same pop appeal that Britney and Christina have, but her style is much different," says Jay Towers, assistant PD of WDRQ Detroit. "I haven't heard this much emotion in a singer's voice since Mariah Carey She's very soulful and natural. I tell you, I played 'I Wanna Love You Forever' the day it came to the station.

Part of Simpson's natural quality comes from the fact that Columbia has allowed the artist to be completely at ease as herself: no false type, no spin on her past, no denials bout those elements of her private life she chooses to share.

That includes her pre-pop life as a major contemporary Christian singer, something that Simpson says the label has never asked her to compromise.

*Columbia has been amazing about everything. They've always told me to be open about all my beliefs," she says. "I know not to be pushy about it, but I do have a strong faith in God, and in that I like to live my life as an example to others. My faith is the core of who I am, and I think people are inspired by that."

Those beliefs are also shared in her Web site diary, in which she discusses her faith as openly as the adventures of her career. And many of her young fans directly react to it "To have an effect on somebody's

life and be a positive role model is the most gratifying thing in the world. I've actually had people tell me that their life is so much happier and that I've helped them to do things better," Simpson says. The label has also not flinched

over her relationship with Lachey seldom a given in an industry that guards image with great tenacity. One PD alluded to persistent rumors of another teen queen's romantic ties to a boy-band member, saying that her label has done everything in its power to squeich the connection to preclude teenage female fans' deserting her out of jealousy. "Young female fans of teen acts

have a tendency to blame the 'other woman' for disturbing the fantasy they have for the boy-band member says Kim Small, managing editor of Teen Beat magazine

Adds Kristen Foley, associat editor of 16 magazine, "Back in th late '80s, New Kids On The Bloc performed at a charity event with Tiffany, and she was actually booe by the audience because it wa known that she was dating one of th

"I'm glad she doesn't have to hid her relationship for fear that it won sell records or that female fans wil ban her," says Towers. "It's a fairy tale romance. I think it's sincere, an people like to buy into that.'

members, Jon Knight."

"Everyone knows that Jessica an Nick are dating; they're all over MT together. I think it only helps pus' her new song over the top," says Day Universal, PD of mainstream top 4 WKSE Buffalo, N.Y., which adde Where You Are" out of the box. "98 has been huge for us, just as big a Backstreet Boys, though even if thi song were sitting by itself, we would have strongly considered it anyway.

The powerhouse ballad approach es love in a different way this tim around, with Simpson singing of he lingering love for a dearly departed

Lachev sings in the role of an ange assuring her that he is indeed watch ing over her. "Baby, there are time when selfishly," he sings, "I wish the you were here with me/So I could wip the tears from your eyes and make yo see/Every night while you are dream ing, I'm here to guard you from a fall. This is the most intimate song o

my album, because it deals with situation very close to my heart, at ter the death of my cousin," say Simpson. "The first time I heard it it was a solo, and I had the idea of doing it as a duet and told Nick. He's heard about my cousin and added th bridge, and it came out perfect. "Anybody who's been through tha

situation can find some sort of hop and inspiration." says Simpson "knowing that one day, they will b together again. See, even Simpson's down time

have been marked with joy. In fact when she suffered a severe kidne infection toward the end of 1999 tha forced her to cancel all public per formances in December, she has what she calls her "finest moment." "My mom hands me the phon while I'm in the hospital and says, 'It' Celine Dion.' I was like, 'What?' Sh

called to wish me good health and tol me that she loved my voice and music To hear that from your idol was like 'Whoa.' I adore everything about he and respect her so much With her star shining bright and he past paved in gold, the future indee

looks like a love affair for Simpson "There are still things I want to do," she says. "I'd love to perform at the Grammys one day. I wouldn't mind winning one either." Again, she

high or anything."

Billboard, Top 40 Tracks...

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ne .	8	8	7	21	BRING IT ALL TO ME BLAQUE THACK MASTERS COLUMNA
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d V	12	12	14	5	NEVER LET YOU GO THIRD EYE BLIND
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PROGRAMMING

BET, Image To Jointly Produce **Concerts For Video Release**

BET GOES TO HOME VIDEO: It's finally happened, BET and sister channel BET on Jazz have teamed with Image Entertainment in an exclusive multi-year agreement to co-produce a series of concerts and then release them on videotape and DVD. Considering that MTV has been in the home video business for years with its "MTV Unplugged" franchise, we think it's about time that BET took this important step in extending its brand name to the videotape/DVD

market The first series of concerts will feature Chaka Khan, Lou Rawls, Jeffrey Osborne, Bobby Womack, and Mark Whitfield in performances taped at BET's Washington, D.C., studios. The concerts are being televised on BET every Saturday this month and will air in June on BET on Jazz, To coincide with Black

Music Month, the video-

tape/DVD releases are hu Carla also planned for June. Under the terms of the agreement, Image will have worldwide home video rights to the series. The tapes and DVDs will have exclusive footage not

shown on TV With the recent launch of BET's mega-site BET com (Billboard Feb. 19), BET seems poised to increase its profile in the entertainment industry. Next up for the company is its first music conven tions in conjunction with Billboard; the Billboard & BET on Jazz Conference & Awards will be held June 7-9 in Washington, D.C. (BET on Jazz will televise the awards show), and the BET/Billboard Hip-Hop Conference will take place Aug. 16-18 in New York.

INS ANGELES

cos Siega for the "Flowing" video.

Austin's "Little Bird" clip.

ban's "Your Everything."

311 teamed up with director Mar-

Morgan Lawley directed Sherrié

Limp Bizkit's "Break Stuff" was

directed by the band's Fred Durst.

Dixie Chicks teamed up with director Nancy Bardawil for the "Cowboy Take Me Away" video.

Vertical Horizon's "Everything

You Want" was directed by Clark

THIS & THAT: As part of its ongoing plan to converge TV and the Web, MTV will be having an "@ Large" week beginning March 6. Part of the programming

will include Webcasts of artists stopping by the MTV studios, plus online voting by viewers to choose up to eight hours a day of programming.

Rob Campanell has exited as executive producer of InterneTV a Web site that included music video programming. Campanell is now

heading the entertainment Web site Blastro. com, which he says will feature music videos. His new E-mail address is robeamp@ blastro com LOCAL SHOW SPOT-

LIGHT: This issue's spotlight is on the Muskegon Heights, Mich.-based R&B/hiphop program "Smoove Grooves.

TV affiliates: WGVU-TV Grand Rapids. Mich., and WGVK-TV Kalamazoo, Mieh. Time slot: 12:30 a.m.-1 a.m. late

Saturday/early Sunday. Key staffer: Paul "Allen" Billings, executive producer. Following are the show's top five videos for the episode that aired

Jan. 29: 1. Ideal, "Creep Inn" (Noontime/Virgin).

2. Puff Daddy, "My Best Friend" (Bad Boy/Arista). 3. J-Shin Featuring LaTocha

Scott, "One Night Stand" (Slip-N-Slide/Atlantic). 4 Donell Jones Featuring Left

Eve. "U Know What's Up' (LaFace/Arista) 5 Dave Hollister "Can't Stay" (Droam Works)

Rage Against The Machine's

"Sleep Now In The Fire" was direct-

Nzinga Stewart and Noreaga

Rackwon filmed "Live From New

directed Capone-N-Noreaga's

York" with director Darren Grant. Josh Adams and Troy Perkins

directed Handsome Boy Modeling

School's "Rock'N'Roll (Could Never

OTHER CITIES

Marty Raybon's "Cracker Jack Diamond" was directed by Mare

Boss Hawg Featuring Lil' Zane

filmed "Worldwide Renegades" in Atlanta with director Steve Carr.

ed by Michael Moore.

"Blood Money (Part 3)."

Hip-Hop Like This)."

Said in Houston.

PRODUCTION NOTES

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FOR WEEK ENDING FEBRUARY 13, 2000

Billboard. Video Monitor

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO DUTLETS FOR THE WEEK ENDING FERRUARY 26, 2000.



THE CLIP LIST

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Trey Fanjoy directed Keith Ur-**NEW YORK** Jay-Z's "Do It Again (Put Ya

Hands Up)" was directed by Dave Meyers

Eddy.

Newsmakers





Speechiese is Golden. Sparrow label recording artist Silvern Curtis Chapman recently celebrated the RIAA gold certification of his most recent abunn. "Speechiese." Chapman's "The Music Of Christmas" was also certified gold. Shown at the presidentizion, from left, ere Dan Raines, president/EEO of Creative Triast, Bill Hearn, president/EEO of EM Christon Music Group, David Huffman, the Chapman Chapman of Chapman (and Chapman Music Group, David Huffman, of Santrow Reposed of Or Cestive Trust, Chapman, and Peter York, president of Santrow Reposed.

Silky Smooth Salleri. Exister according act Silk recently received a plaque for the Recording Industry Asian of America-centrified platitum status of its album "Coright," dong with the gold conflictation of the album's first single, "If You? Shown standing sit the presentation, from latt, are Selave Nichricher, passive Vir of marketing for Elektra Records, Bird Productine V of promotion for Elektra Records, Bird Productine V of promotion for Elektra Records, Bird Productine V of Silk Big of Silk. Merill Bobbs, sentor VP of ASI for Bird Records, Bird Prompton, sensoritive VPGM for Elektra Records, Bird Silk Big of Silk. Merill Bobbs, sentor VP of ASI for Bird Records, Bird Prompton, sensoritive VPGM for Elektra Records, Silk Silk Bird Si



Columbia Col

Lev's U.S. Launch. Sony Music Entertainment executives from anound the world recently joined 550 Music recording rates' CoCC Les for her devot U.S. performance in here hird's 150 more platinom. Leve 15-rights-in-grugage debut. Let his Other Way," is due out 4 in., 25 shown after the performance. from left, are Plauf Russell, chammes for Sony Music Entertainment U.S. Polic. Surges, Marchael Conference in 150 more plant from 150 more plant f

salf all New York's Bridden't is oldinate and perform risings from the new abbusipages Song's Bridden't will be busings saled to S. claims in the company months. Shown at Bridden't from the property of the property of the property of the Market Clause, Dream Again, manage of plaz promotion for the view Massic John Newcolt, marketing director for the Veren Market Clause, Prom let, back John Newcolt, marketing director for the Veren Market Claruse, Prom let, back one, are and not harshet, mallored saled endors for the Veren Market Claruse, Suzamen Berg, seelor VP of promotion for the Veren Market Claruse, Suzamen Berg, seelor VP of promotion for the Veren Market Claruse,



ly made her debut Camegie hels also concent appearance. Eater performed selection from her balance. This No Secret Anymore and Int's Time. I along when oranber of pop and Broadway favorities—and songs by her husband, musical theater ber of pop and Broadway favorities—and songs by her husband, musical theater or composer Frank Widmon. On Musch 1 Secret will begin the however favorities at the Responsyl tool in New York. Shown at the after-chory party on the favorities of the Responsyl tool in New York. Shown at the after-chory party Allance Rescorts, York Germans, serior VP of marketing for Allance Rescorts, York Singhon, securities of VPGI for Patient's Descort East Andreas Camina, execution of the Rescorts, York Canther, York Patient Secret (and New York Canther, secondties). The Patient Rescorts, York Canther, York Patient (and New York Canther, secondties). The Patient Rescorts, and Annet Engagn, or chamman or Sect On the



Tedeschi Takes To The Road. Tone Cool recording arist Susan Tedeschi recently foured with John Mellencamp in promotion of her album Just Won't Burn." Tedeschi has had two top 15 triple A hits: "It Hust 50 Bad" and "Rock Me Right." Tedeschi has also been nominated for a best new arist Grammy Award. Shown, from left, are Mellencamp and Tedeschi.



At The Drive in With Rage. Alt ha drive in receipt jurisdice depend the East Coal leg of the Righ Aginst The Watchies Drut The El Place. These, band is currently for the Right Region of
Emmylou Harris, the Eagles, James Taylor . . . Everybody knows I've always wanted to be those people," she says. "The reason I've always loved [Ronstadt] so much, and still do, is they were gut-wrenching lyrics. She was either really, really happy or really, really sad. There was no in between. I think these songs represent [that] we are all that way. We all have days when everything is wonderful, and we all have days when they are really bad, and that's

what the album reflects. The album features guest vocals by such luminaries as Emmylou Harris and Jackson Browne and includes songs written by some of the industry's top writers, including Mary Chapin Carpenter, Kim Richey, Bruce Springsteen, Tia Sellers, Ron-

'This is probably one of the most honest records I've ever made'

- TRISHA YEARWOOD -

stadt, Andrew Gold, Paul Craft, Harlan Howard, and Matraca Berg.

When Berg came in to sing on a couple of tracks, Yearwood filled her in on the happenings in her life. "We sat down and had a heart-to-heart, because I hadn't talked to her in a while about life, and she said, 'Wow, I kind of wrote what you are going says Yearwood. "She's through." through," says Yearwood. "one s always had a knack for that. I had always said, 'If I could pick a songwriter to be, I would want to be her. Yearwood says one of the most

autobiographical lines on the album can be found in the song "I'm Still Alive," penned by Berg and Al An-derson, "What I loved about 'I'm Still Alive' is that it had such a great feel to it." Yearwood relates. "And I loved the line 'I'm the kind of girl that never fails/To hang on to the past by her fingernails.' That would be the line of the whole album that sums me up.

When asked if it was difficult to record songs that showed such vulnerability, Yearwood replies, "I think it is, but at 35 years old, this is probably one of the most honest records Eve ever made and I think again music is a good place to do it . . . I couldn't sit down, even with my mom, and say, 'This is exactly how I feel, because that's not my nature, but

music is an outlet for me. "So if I'm going to be vulnerable, that's where I'm going to be vulnerable, and that's OK," she continues. Wouldn't it be more odd to pretend I didn't have any emotion about the whole thing and to put out an album of ditties? Then people would say there was nothing real about this album."

A COUNTRY SKEW Musically, "Real Live Woman"

veers back into more of a country direction than ber last album, "Where Your Road Leads," a pop-flavored outing produced by MCA president Tony Brown.

"I'm a country music artist, and I love the sound of instruments," says Yearwood, "I don't like for things to get all mushed together . . . I want

Yearwood Builds Strong Body Of Work

NASHVILLE-What becomes a diva most? A truly great catalog. It's an asset of which Trisha Yearwood can be proud. Over the course of eight previous albums, the Georgia native has matured as an artist-exploring the full range of her vocal gift and plumbing the depths of her soul to serve up music that has been moving and memorable. Through it all, she has delivered music that refused to conform to preconceived notions.

She debuted as a tousle-tressed country ingénue who roped a No. 1 single right out of the gate with "She's In Love With The Boy," from her self-titled 1991 debut disc. Then she unexpectedly segued into a sultry siren on her 1992 sophomore album, "Hearts In Armor," which spawned "Walkaway Joe," featuring Don Henley, and the bluesy hit

Wrong Side Of Memphis. Most recently, when other female country acts are unabashedly chasing non-emesorer success, she's ontod to steer back to a more organic country approach on her new disc. "Real Live Woman" (see story,

What has emerged is a portrait of a strong woman confident in the music she makes

"Trisha's early albums were not a work in progress," says MCA Nashville chairman Bruce Hinton, "From her first album, she was making great music. It's not like we've had to see her evolve to her resent status. She was an incredble singer from day one.

Yearwood says the time she

each instrument to stand out. I think the primary instrument on this album that everything was centered around-I think the only guy at every session was Dan Dugmore-

Yearwood opted to work with Brown on new cuts for her 1997 greatest-hits package and her last album, "Where Your Road Leads," and the result was a slicker non sound, evidenced by such songs as the mega-hit "How Do I Live." For the new album, Yearwood returned to Fundis, who had produced her previous six studio albums.

[was] steel guitar."

"We've made so many albums together, the challenge was not to repeat ourselves," she says. "I trust him so much, and he's such a good friend of mine. I said, "This is what I have in my head. I've thought about every possibility of who to do this with, and I keep coming back to you. My only challenge is for you and me to not fall back into something that's comfortable. We both have to think about doing something different and creating something together that's not like anything else we've done," and he really did."

Fundis began working with Yearwood years ago, shortly after seeing her perform at Douglas Corner, a popular Nashville nightspot. "We almost don't have a conversation out loud," says Fundis. "We kind of look writers and publishers helped build her confidence in the studio. "I had done so many demos, I had the advantage of knowing how to work in the studio," says Yearwood. "And because I had worked my way up singing demos, I got great songs pitched to me from the start. They new me and believed in me, so I

> 'From her first album, she was making great music'

- BRUCE HINTON -

got pitched great songs." Hinton recalls first seeing Year

wood when he and MCA Nashville president Tony Brown attended a songwriter's showcase at Nashville's Douglas Corner Cafe, where Yearwood was singing backup for songwriter Pat Alger. She took a turn at the mike and sang a couple of songs. Hinton says he was immediately hooked. "Douglas Corner seems like yesterday to me," says Hinton. "The freshness and excitement of that moment, that night is what I mean. It doesn't seem that

For Yearwood, it's been nearly a decade, during which each of her releases has been certified gold, platinum, or multi-platinum by the Recording Industry Assn. of America. Yearwood has also contributed

at each other and know what each other is thinking. It's kind of an interesting thing that happens between us. Our tastes run similar. We gravitate toward the same kind of songs. We're both involved in all the processes of making the record, and this one

was no different." MCA Nashville chairman Bruce Hinton is thrilled with the fruit of their labor on the new project, "I think artistically it's as fully realized as anything Trisha has ever done. and that's saying something," says Hinton. "It's a very rounded album in the sense that it feels complete, and, to me, the kicker is the first single, which is such an incredibly strong piece of music. What those lyrics have to say to the everyday woman is amazing

The title cut and first single, "Real Live Woman," is currently at No. 27 on Billboard's Hot Country Singles & Tracks chart. "I dig it. I really dig it, says WSIX Nashville PD Dave Kelly. "I think it's a great move for ber to go into the new millennium to come up with some great, killer music." "I love it," enthuses KRKT Albany,

Ore., PD Scott Schuler, "It's just rock-solid Trisha Yearwood."

KZLA Los Angeles music director Mandy McCormack agrees. "The single sounds great on the radio, and Trisha is, in my opinion, probably the best female vocalist in the format eymoon In Vegas," "For The Love Of The Game." "Hone Floats." "Con-Air"—which featured the hit "How Do I Live"-and, most recently, "Stuart Little," with "You're Where I Belong."

Along the way, she has also picked up numerous industry accolades, including the Country Music Assn.'s female vocalist honor in 1997 and 1998. In '98 she also won the hest country female vocal performance Grammy for "How Do I Live" as well as the Academy of Country Musie's top female vocalist award

"She's developed into a diva-a true country diva," says Boh Richards. PD at WFMS Indianapolis. "Her voice is tremendous.

Tower Nashville GM Jon Kerlikowske agrees. "The one thing that stands out to me about Trisha is the richness of her voice," he says. "Most singers as they mature, the more they use their voice, which is an instrument, the better they learn their instrument. the better they are with it. She is a musician and her instrument is her voice, and she's really learned to play it well." **AUSPICIOUS BEGINNING**

Though she had longed for suc-

cess ever since she sang along with Linda Ronstadt records growing up, Yearwood says she was surprised at how quickly she attained it. "I look back and still feel proud," she says. "At the time, no one expected the first single by a debut (Continued on next page)

right now."

On a separate front, controversy has erunted in the Nashville music eommunity around Yearwood's new single, as the songwriter, Bobbie Cryper, has filed a lawsuit against Carl Jackson over the publishing rights. Apparently, Jackson had men tored Cryner early in her career and played a part in her signing to Famous Music in 1991, Last fall Cryner onted to exercise the clause in her contract that would return her songs to her ownership

Famous had transferred 50% of her copyrights to Jackson, and he wants to retain bis ownership. A hearing in the case is slated for

A RETAIL STAPLE For their part, retailers are eager

to get their hands on Yearwood's new project. "She's a staple for us," says Tower

Nashville's GM Jon Kerlikowske, who adds that Yearwood appeals to the most discriminating music consumers, not those just looking for the flavor of the month. "The eustomer that shops in the mass merchants. those aren't really Trisha's fans. Trisha's fans are much more into mu-It's the same people that huy Dwight Yoakam and Emmylou [Harris]. Those people will also come out and buy her record right away. They will make a special trip to the store to come buy her record."

The marketing campaign behind Yearwood's new release is designed to drive consumers to retail. Media will be an important component, and Yearwood will be highly visible, with appearances on "Late Show With David Letterman" (on street date), "The Rosie O'Donnell Show," "Good Morning America," "A&E Live By Request," "The Tonight Show With Jay Leno," and a PBS national Me-

morial Day concert. Yearwood also is filming an episode of the CBS-TV series "JAG," on which she has a recurring role, and an "Intimate Portrait" for the Lifetime network. Both programs will air in May. She will host a radio special focusing on the new album and also

'She's a stable for us. People will make a special trip to the store to come buy her record'

- JON KERLIKOWSKE host the May/June in-flight country

radio show for American Airlines Dave Weigand, MCA Nashville VP of marketing and sales, says Yearwood will be performing March 1 at the National Assn. of Recording Merchandisers (NARM) Convention awards dinner. "We're very excited about that," he says. "That's going to he a chance for her to showcase the entire album in front of the industry. That's a major lick for us. NARM is a real hard slot to get, and NARM is real excited about it.

Weigand says the Internet will also play a big part in the marketing of the new record. "We're going to have a two-tiered Internet campaign," he says. "The MCA Nashville Internet team is going to be working with an Internet artists heavyweight called Electric Artists, based in New York, to market this project online. The plan is designed to drive awareness and sales."

Weigand says the two-pronged campaign will first target Yearwood's core audience, then look at expanding beyond her core. Yearwood is booked by Creative

Artists Agency and managed by Nancy Russell of Nashville-based Force Media. According to Russell, Yearwood will embark on a theater tour in April to 40 or 50 markets. "She wanted to play theaters," says Russell. "She had offers to play bigger verses but she wanted to do the theater tour She liked the intimacy of it." Russell says all the tour dates will

go on sale the day of the album's release. "We're going to put the tour dates inside the album packaging with a Web address for updates. We'll print the tour dates in probably the first 300,000," says Russell, The U.S. theater tour will feature

Jessica Andrews in some opening slots and Kim Richey in others. The tour will wrap in June and will be followed by fair and festival dates. Yearwood is slated to tour Europe later in the summer.

YEARWOOD IS BUILDING A STRONG BODY OF WORK

(Continued from preceding page) artist to go No. 1. We thought the second single, 'Like We Never Had A Broken Heart,' with Garth

[Brooks] singing harmony, would be the career record." In recording her 1992 sophomore album, "Hearts In Armor," she didn't attempt to repeat herself but tried a different direction, "In some ways it was a left turn," Yearwood admits. "It was more artsy. It wasn't as easy for radio to accept, but it was probably one of the most critically acclaimed albums I've done, and it's been my

favorite album, up until this new one "I've always said that albums make themselves," she continues. "'Hearts In Armor' was a beautiful song. It nover occurred to me not to record it " In 1993 Yearwood released "The

Song Remembers When" (Music to My Ears, Billboard, Oct. 9, 1993). "When people ask me what my favorite song is that I've recorded, I say that, because that song is a testament to the power of music," she says. "We all have had that experience where you're driving along and you hear a song come on the radio and are immediately taken back to a memory in your life."

Critics found the album to be a more mellow effort, a move Yearwood says was not calculated. "That was just kind of where the album took itself," she says, "and I think after 'Hearts In Armor,' people weren't so quick to predict what was going to come next for me. It was a mix of

commercial and artsy stuff." Yearwood's next project was the

'She's developed into a diva—a true country diva'

- BOB RICHARDS -

1994 Christmas album "The Sweetest Gift." "I was reluctant to do a Christmas album because I thought, Do we really need Trisha Yearwood's version of "Jingle Bells"?" she says, "Christmas albums can sometimes be a rehash of the same old songs, and I didn't want to do that. I wanted to do an album that was a mix of known classic Christmas stuff and some spiritual stuff.

" 'Sweet Little Jesus Boy' was a song I'd heard in church, and I'd always loved that song," she says. "And another of my favorite songs on there is 'Take A Walk Through Bethlehem,' written by Betb Nielsen Chapman.

When she went in to record her next album, 1995's "Thinkin' About You," Yearwood says once again the songs took their own path.

"We weren't sure what the next step was. Then I got the 11th bour call to sing a song for the 'XXX's And OOO's' thing," she says of cutting the single "XXX's And OOO's (An American Girl)" for a TV pilot being filmed in Nashville.

"We released it as a single, and it took off. It became a huge hit, and we didn't have an album Garth Fundis and I had started working on it but weren't anywhere near finished . . . The album didn't come out until six months after the single . . . but it did well. [We chose] "Thinkin" About You"

as the next single, and it went to No. 1 I love the songs on this album 'On A Bus To St. Cloud' will probably be one of my all-time favorite songs.

A SENSE OF HUMOR

In 1996 Yearwood issued "Everybody Knows." "One of my best memories from that album is that most of my songs are pretty serious, and I think all the videos we had done up until that point had been pretty serious," she says, "but we wanted to show I do have a sense of humor and I do have fun. That was the whole idea behind 'Believe Me (Baby I Lied),' which was such an infectious song . . . It was fun and set the tone

In 1997 MCA released "(Songbook) A Collection Of Hits," featuring Yearwood's top singles, as well as new cuts "How Do I Live" and "Perfect Love," which marked the first time she worked with Brown. It also featured "In Another's Eyes," a duet with Garth Brooks, produced by Allen Reynolds.

She opted to record her next album with Brown, 1998's "Where Your Road Leads

"On the heels of 'How Do I Live. and especially because in a lot of countries outside America it was such a pop hit, the challenge was, 'I don't know how to follow this up.' In Taiwan they think I'm a pop diva. They don't know that's one tiny rep-

resentation of what I do musically 'How Do I Live' was great but doesn't represent what I am as an artist I think that's why 'Where Your Road Leads' was a more slick album than anything I've done

"Some of it was that I worked with Tony Brown, and it was naturally going to have a different sound than what I'd done in the past . . . I took on a more pop flavor, and I'm happy with it. I was influenced by the success of 'How Do I Live,' but you can't duplicate that. You can't say, 'This is a big hit, so let's do it again.' You can't force that, but I think there were some pretty amazing songs. I think 'Powerful Thing' was a great song, and Jamie O'Hara's 'That Ain't The

Way I Heard It." Instead of slipping further into

pop diva territory, Yearwood once again offers up an unexpected twist on her upcoming "Real Live Woman. "I took 1999 off and went through some personal changes," she says. "It was a re-grounding time for me. It sounds corny, but it put everything in

perspective. "Everybody says, "The direction of country music is pop, and everybody is going that way. There's no denying it.' Well, this is Trisha's direction. I'm not sure what the marketing plan is going to say, but I know the music is from the heart, and I know the music is right. I've never made an album I was more sure of. I'm happy."

VIACOM ON TRACK WITH IPO, CBS DEAL

(Continued from page 1)

for the album."

partner that attempts to derail the Also in the works is a proposed spinoff of the now-profitable Blockbuster video retail chain, if its stock

price rises above \$20 a share For the fourth quarter, which ended Dec. 31, 1999, Viacom reports that net earnings from continuing operations rose 48.2% to \$133.1 million on a 6.8% increase in revenue to \$3.57 billion. Cash flow (earnings before interest, taxes, depreciation, and amortization-also known as EBITDA) increased 18% to \$595 million in the quarter. Included in those results is approximately \$32 million in losses from online investments

Viacom's Class A shares fell \$3.50, or 5.9%, in New York Stock Exchange trading after the results were announced Feb. 16 and closed at

The brightest star in Viacom's galaxy continues to be its MTV Networks division which includes MTV and VH1. Cash flow rose 19% in the quarter to \$304 million on a 17% increase in revenue to \$717 million The company says that network advertising sales increased 20% in the quarter, as both MTV and VH1 scored higher ratings.

Analysts say MTV Networks continues to benefit from the growing shift in advertising dollars from broadcast networks to cable. With a burgeoning network presence overseas, too-Viacom reported rising subscriber counts for MTV in Europe and Asia, and it said that the network is at the break-even or profitable stage in every international market except Asia-it is emerging as a global force at a time when television bandwidth is on the verge of dramatically increasing.

"Robust international growth is a testament to the ubiquity of Viacom's powerful brands and the aggressiveness to which the company is expanding its growing international footprint," says Salomon Smith Barpey analyst Jill Krutick in a recent note to investors, "In addition, with the advent of digital cable, and MTVN's strong brands, multiplexing should provide ample growth opportunities for the networks?

The Internet also figures to be a major growth area for the company. A few days before the results were disclosed, Viacom filed for an IPO of the MTVi Group, of which it owns

90%. (Liberty Media owns the other

The S-1 filing with the Securities and Exchange Commission (SEC) states that the IPO will raise at least \$10 million, but sources say that was just an arbitrary figure and that the actual offering is likely to be much higher than that. MTVi Group oper-ates 18 music Web sites, including MTV.com, VH1.com, and Sonic-

For the nine months that ended Sept. 30, MTVi reports a pro forma net loss of \$21.3 million on \$10.5 million in revenue, compared with a loss of \$4.6 million on \$4.7 million in the same period the year before.

In its SEC filing, MTVi discloses a licensing dispute with the major record companies. It says it received letters from two majors charging that MTVi's use of their music in its Internet radio broadcasts (Sonic-Not com) does not fall under the compulsory license granted for regular TV broadcasts under U.S. copyright law. Sources at Sony Music and EMI Recorded Music confirm that they sent the letters. Also, MTVi states that another

company (which is said to be EMI) has charged that MTVi is streaming the major's full-length music videos without authorization and demands that it cease the activity and pay for

Sony and EMI decline comment on the matter but some sources at those companies say that the letters do not indicate a serious rift with MTV and that they expect the matter to be resolved through negotiations. However, last year the Department

of Justice began an investigation of MTV's exclusivity deals with labels for the licensing of music videos on cable TV (Billboard, Dec. 25, 1999).

In a conference call to analysts on the quarterly earnings, Viacom chairman/CEO Sumner Redstone said, "Our relationship with the record companies is extremely strong. Now and then an issue arises, but it's always resolved." MTVi declines comment because

it is in its SEC-mandated quiet period before the IPO. In its SEC filing, MTVi warns

potential investors that "if record labels, music publishers, or artists charge significant fees for their content or otherwise alter or discontinue their relationships with us, then www.billhoard.com

our content offering could be adversely affected, which would adversely affect our market share and, consequently, our business, financial condition, and operating results."

However, analysts say the unit should gather steam going forward, as MTVi recently unveiled new looks for MTVeom, VH1.com, and Sonie-Net.com

"Significant E-commerce and advertising opportunities should be captured by Viacom as it continues to lavorage its multitude of brands in the online world," notes Salomon's Krutick

However, Dan O'Brien, an analyst with Forrester Research, says that despite strong brand power, the market is still waiting for MTV to make its presence felt from a service standpoint. "They haven't done a lot online to date." he says. "They still need to meet the Web on its own terms

"They push a lot of content out there, but they haven't really shifted gears into a different way of relating to customers that is far more interactive," O'Brien adds.

TURNAROUND FOR BLOCKBUSTER With the MTVi IPO expected in

April, this is the second year in a row Viacom has sold a stake in a subsidiary to the public. Last August it old about 18% of Blockhuster's stock in an IPO

The video retailer, which had reported losses for several quarters, has apparently turned around. For the fourth quarter, the 7,158-store chain reports that eash flow (excluding an investment in blockhustereem) rose 18% to \$146.1 million on a 10% jump in revenue to \$1.2 billion. Domestic market share among video retailers rose five points to 32%, and revenue from stores open at least a year was up 2.8%. Net income rose 34% to \$37.6 million from \$28.1 million.

But Blockbuster's stock fell 93.75 cents a share, or 6.5%, after the results were announced on Feb. 15. closing at \$13.5625. That puts the shares well below the target of \$20 that Redstone has said publicly is the price at which Viacom will spin off

the company to shareholders. Investors are still wary of video retail chains' long-term outlook, with movies expected be delivered to homes via cable, satellite, and the

Internet in the future.

However, Schroder & Co. analyst Scott Davis, who initiated coverage of the company earlier this year, says predictions of the demise of the video store are exaggerated. He points out that the \$8 billion video rental market is still growing. What's more, Blockbuster continues to grow "organically"-it opened more than 500 new stores last year-and is taking share

from mom-and-pops in the process. Blockbuster results are "strong compared to industry performance," Davis notes, "[The] growth story remains on track for the next soveral wears.

Viacom's other large operating division is Paramount Pictures, which includes Paramount Home Video. Fourth-quarter revenue increased 4% to \$1.33 billion from \$1.28 hillion, and eash flow jumped 32% to \$130 million from \$99 million. Fueling the increases were higher

revenues from domestic TV syndication international home video and the domestic box office. Hit films included "Double Jeopardy," "Sleepy Hollow," and "The Talented Mr. Ripley."

CBS DEAL PENDING Viacom is expected to add a large

new business in March or April, after the Federal Communications Commission grants approval of the \$51 billion acquisition of CBS. If approved, Viacom will own one of the four major broadcast TV networks. CBS reports net income of \$780 million on \$7.37 billion in revenue for 1999 But the deal is in question now

because Chris-Craft Industries, Viacom's 50% partner in the fledgling broadcast TV network UPN, has filed suit to block the CBS merger. This action was taken after Viacom unilaterally announced a buy-sell procedure, under which it said it ould either sell its 50% stake in UPN or buy the 50% it doesn't ownfor \$5 million either way.

Current federal law prohibits a company from owning two broadcast networks, although Viacom lawvers are prepared to argue that UPN's market share is so small, a CBS/ UPN combination does not present a competitive threat

For all of 1999, Viacom reports net earnings on continuing operations of \$371.7 million on \$12.8 billion in revenue, compared with a net loss of \$43.5 million on \$12.1 billion in revenue the year before.

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U.K. TROUBLED BY STATIC '99 MARKET

(Continued from page 1) takes place there March 3.

Chief among them: the ongoing difficulties in breaking UK. career acts in major international territories, particularly North America, and the ugty financial dispute—still unresolved—between one of the largest music retailers. Virgin Entertainment Group (VEG), home to the Virgin Megastores and Our Price chains, and the major record companies. The latter foreshadows other possible conflict between music possible conflict between music conflicts.

chains rutchet up the pressure on pricing and profit margins.
"Because there is little growth or, arguably, falling sales," says John Kennedy, chairman of market-leading Universal Music UK, "there is a bit of a downheat feel [here]. But the great new is that we all know that doesn't take that much to get out of it. And if there is a general view that we haven't been producing that many great international artists. . then

as online retailers and supermarket

we know that's the solution to our problems."
Also countering the downbeat mood: the fact that the U.K. may now be more important than ever as a staging post for international artists'

'We are complacent, have been ever since the Beatles'

- JEREMY PEARCE -

worldwide success. The architects of Shania Twain's global game plan, for instance, focused specifically on this market first—and "Come On Over" is certified for 2.7 million sales, the largest single-territory result for her Mercury album outside the U.S. In similar vein, Sony Music

shrewdly exploited British music fans' left-field appetites in 1999 with Macy Gray's Epic album '0n How Life Is." It has been certified for triple-platinum sales of 900,000 copies and is penetrating other European markets. Mark Collen, managing director of Mark Collen, managing director of

EMI Chrysalis, agrees that the success of those artists underscores Britain's continuing strength as an eelectic landscape. "It's still a critical market, because we have a tremendous thirst for all kinds of music," he says. "However successful our successful we may be [at producing international acts], people still always look to the UK."

Macy Cray has two Brit Awards nominations, and she and her sixpiece band are expected to be one of the live highlights of the show on March 3, which is televised on national TV the following night. Homegrown talent scheduled to perform includes Travis, Stereophonics, Basement Jaxx, Five, Queen, Tom Jones, Geri Halliwell, and (separateiv) Spice Girls.

The MasterCard-sponsored ceremonies are, as usual, tied in with retail campaign involving members of the British Assn. of Record Dealers (BARD), who will hope for a sales lift for performing and winning talent. In most categories, the Brit trophies are awarded on the basis of

votes by a 1,000-member industry academy (Billboard, Feb. 12).

acazenty (Isiliboard, Feb. 12).

The show will reflect a year in which, according to the BPI, the value of trade deliveries rose only 1.1% over 1998, from 1.12 billion pounds (8.18 billion) to 1.13 billion pounds (8.18 billion). In a statement, the trade association claims that the annual increase "compares favorably with other leading international marbets".

Vaca-on-year figures show album unit shipments down 5.9% from 1988, a drop in value of 0.2% from 997.2, million pounds (\$1.601 billion) to 995.4 million pounds (\$1.509 billion). Reflecting a 25.6% increase in the average trade price of singles over the year, the year-on-year value of the singles market rose 11.6% to 1281 million pounds (\$22.17 million) in 1069. The results of the presented a 100 million of values (\$2.10 million of values).

The annual results were boosted by a strong fourth quarter; the BPI says, "[Fourth-quarter] 1999 generated the highest sales revenue ever." Atthough overall album sales in that October-December period were down 4.1% in units, total music sales in the U.K. during the period rose 2.6% to 4.8% million pounds (\$751 million), with singles value rising 17.3% to 3.8 million pounds (\$873 million), and \$8.8 million pounds (\$873 million).

The figures emphasize the increasing importance of the fourth quarter to the local music industry; it accounted for over 40% of the year's sales revenue and the highest share of annual sales revenue since 1985. Despite that, Brian McLaughlin, managing director of IMV Europe it was "not a great quarter." He side, however, "It has to be looked at the context of the figures for 1988, which was an exceptionally good year."

The lack of real blockbuster titles, McLaughin says. We didn't bave the George Michael double this year—or the added value from that, as it was a double CD. Nevertheless, he says that "if you look at overall high street spending in December, it was no great shakes, so in terms of what was being spent, the record industry didn't do too badly."

VIRGIN BATTLE

However, the business has been disappointed by the new year's battle with Richard Branson's VEG. The firm withheld outstanding November-December payments—said to exceed \$50 million—to the major record companies while it attempted

to renegotiate terms of trading.
Reports that the merchant was in
financial difficulties were voriferousby denied by Virgin, which focused in
initial public statements on margin
erosion and what it claimed were
preferential terms offered to online
and direct sellers (Billboard
Bulletin, Feb. 2).

In more recent days, Branson and his retail management have met individually with major-label chiefs to try to reach a settlement.

try to reach a settlement.
"I don't think any of us really understands why we're simply not being paid," says Universal's Kennedy "It doesn't make any sense, and given that Richard Branson is a decent, honest, trustworthy man, he's

'In terms of what was being spent, the record industry didn't do too badly'

- BRIAN MeLAUGHLIN -

going to put it right very soon."

He describes his meeting with the Virgin chief as "perfectly civil," adding, "The nessage to Branson; is loud and clear. "Our records have been sold to you; bely resitting, for the most part, in [consumers] living rooms; liyate can be right not on you can if you had some grievances. "The grievances that have been aired by Virgin] are simply not justified. Terms with internet retailers can't. The grievance that have been aired by the proposed to be the proposed to be the work of the proposed to be the work of the proposed to be the wind in the proposed to be the wind in the proposed to be the work of the proposed to be the world like the same terms as we not would like the same terms as we not extend to the proposed to be the world like the same terms as we not would like the same terms as we not a second to be a second to be the proposed to be the world like the same terms as we not a second to be the proposed to be a second to be the proposed to be a proposed to be a proposed to be a proposed to be the proposed to be a proposed to be the proposed to

Internet retailers, then we'll happily do so." HMV's McLaughlin, while declining comment on the VEG situation, does note that nonspecialist retailers have been adding to the pressure felt by music merchants.

"Supermarkets—who are in their own spin war—are now trying to oth red own the price of chart CDs to bring extra traffic into their stores," he says. "None of them are serious specialist record retailer. At the end of the day, swe's got an offer that's far wider than any of the supermarkets, and we can't sit there and let other people drive the preced own while set any true to the U.K., paying an their control of the serious stay true to the U.K., paying an them to be serious that the record companies recognite that people have a choice; they don't have to buve in the U.K. anymore.

"With the Internet and with supermarietas and the [parallel] imporsituation, CD pricing is a perception issue." McLaughin adds. "Now they got a government report saying that CDs are far more expensive in the U.K. than anywhere else in Europe. We're getting to the stage where customers will be looking at specialist stores like ours and saying. "You're too expensive." This is the biggest issue that record companies have to face; it's not the Internet that they should be worried about in the year 2000, it's the whole issue of price."

WHAT ABOUT THE MUSIC?

Other cheervers are worried about the music, especially as an export commodity. No U.K. artists registered among the top 80 biggest-selling albums in the U.S. last year, based on SoundSean data. Two artists, Fatboy Slim and Charlotte Church, managed to make a howing just below that level, with 1 million albums, "You've Come A Long Way, Baby" (Astralwerks) and "Voice Of An Angel" (Sony Classical).

EMI's Mark Collen says, "There has generally been a rude awakening, in that the growth of domestic repertoire in what have traditionally been export markets has really shocked a lot of people. And some have still not woken up to it.

"Being British, or even American, or does not give anyone a divine right to playlists," he says. "We have to focus on our rosters and work fewer acts for longer and harder to break them bigger, although there are certain expectations from overseas that we've got to gift-wrap everything with a ribbon on it." Collen adds, "But it's very easy to

sit in the U.K. and say, 'Nothing's happening (for us) in America. When you go to L.A., or somewhere else like Demer, you realize it's a very different place, and a lot of [British] acts aren't good enough. We wouldn't expect an American act to break here unless they'd made the effort." The label Gollen leads, Chrysalis.

had 1999's sixth biggest-selling album in the U.K. with Robbie Williams' "I've Been Expecting You," which is eight-times platinum (2.4 million units) in British sales. Wbile the executive admits that Williams has not yet broken as widely in the U.S. as was hoped, he believes that breakthrough will come this west.

Keith Harris, chairman of the International Music Managers' Forum (IMMF), says there is no denying that part of the British industry's worldwide profile has been eroded. "My real concern is the international side and the fact that countries are now starting to look elsewhere, when traditionally Britain has always been the key to cracking Europe," he says. "Now the domestic marketplace (of those countries) is

getting much stronger."

The IMMF represents artists'
managers in the U.K. and, through a
network of international affiliates, in
other markets. "We could do well to
look to what's going on in Scandinavia," says Harris, 'which is coming on very strongly, and where
they've had strong government support for the industry and very good

grass roots in place to foster musi-

cione

It may be a mixture of complacemey and pride that is hampering the U.K. industry's international expansion, according to Harris. "For a long time, the general line has been—and the BPI were quite keen on this line—that the [British] industry is very healthy and we don't need any-body's help. But I don't think that's necessarily true.

"In other industries where Britain has been a market leader, that kind of complacency has revealed some real problems," he says. "For example in the film industry, not to mention in sports. Other countries respond, and we don't, but it's not too

late to change '

"We are complacent, have been ever since the Beatles," declares Jeremy Pearce, CEO of independent V2 Records. "This effortless assumption of superiority is something. I've always been painfully aware of, the idea that England is in some way the center of the world just because it once was. We've assumed we'll be selling internationally no matter

what we dish up."

Ye had one of 1999's bona fide breakthrough acts in Stercophonics, whose second album, "Performance And Cocktalis," is now at almost 2 management of the control of the

NEW AOL SERVICE TO TAP URBAN ENTERTAINMENT MARKET (Continued from page 1)

or sprvices

Continued from page 1,

hardware and software infrastructure within nimority communities. So this particular idea has always been part of my vision. Now the timing is right and the partnerships are right." We're excited about working with DME to reach the 60 million members of the under-served urban community, says Compusierve GM Audruy Weil. And we think that bringing the weil. And we think that bringing the weil. And we think that bringing the community will be a successful venture for the two of it. It shad buy fact of our strategy to reach out to these new and flast-growing audiences."

Set to launch in April, Places of Color will cost subscribers \$19.50 per month for unlimited access. In addition to Internet access, among the features offered by the service are Email, instant messaging, chat rooms, and 30 channels of content—pegged as "empowerment zones" by Dash. DME Interactive's urban-oriented content will encompass news, issues, and entertainment through af-filiations with nearly 150 content providers. DME Interactive will also be responsible for the marketing and advertising of Places of Color, while CompuServe will handle connectivity to the content of the co

Dash adds that over the next 30 days, announcements will be made regarding partnerships with major African-American, Hispanic, American Indian, and Asian portal players.

"We will certainly have entertainment partners from music, film, and television well represented, because obviously that's compelling and a draw for the market we're going after," says Dash. "But our nucleus is based around education, training, and job placement. We want people to learn bow to use this technology effectively, so they can be successful and change their lives. We want to stay true to our mission to empower."
Toward that end. DME. Interac-

tive's partnership with AOL calls for DME to provide hardware and technology training to urban youth. Dash adds that DME Interactive is in the last stages of negotiations with a major hardware manufacturer. An announcement is expected soon. AOL's partnership with DME In-

teractive follows on the heels of its recently announced mega-merger with Time Warner. AOL is also a strategic partner with urban-oriented lifestyle Web site Net Noir

strategic partner with urban-oriented lifestyle Web site Net Noir. Adds Dash, "Net Noir has certainly been very supportive of our initiative, and you'll continue to see them support what we're doing."

94

45 WEDX	AST WEEK	WEST ON	TITLE	HES WEEK	AST WEEK	MEDICS ON	TITLE
-	-	8	NO. 1	(30)	-	5	ARTIST (IMPRINT/PROMOTION LABEL) THE BEST DAY GEORGE STRAIT (MCA NASHWILLE)
D	1	19	LIKNEW LLOVED YOU	30	-	3	MARIA MARIA SANTANA FEAT THE PRODUCT GAB ARIST
2)	8	18	THAT'S THE WAY IT IS CILING DION 1550 MISSIC/550-WORK)	40	-	5	HOW DO YOU LIKE ME NOW!! TOOY AT THE CONTACT HIS MADE AND THE NOW!!
3	2	14	WHAT A GIRL WANTS OHISTINA AGULLERA (ROA)	41	32	21	U KNOW WHAT'S UP DOMES SOME SUPPOSED FOR A STATE OF THE SOME SUPPOSED FOR A STATE OF THE STATE O
•	5	9	SHOW ME THE HEARING OF BEING LONELY BACKSTREET BOTS (LVE)	41	-	-	
9 D	8	5	BYE BYE BYE	(3)	H	2	LESSONS LEARNED TRACY LAWRENCE LATE ANTIC INASHIFLE DNLY GOO KNOWS WHY NO ROOK TOP LEGISLA AAATLANTIC!
8	3	31	IN SPAC CIVE)	9	-	-	
-		-	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA)	-	н	5	HE CAN'T LOVE U MAGED EDGE 100 SO DEF COLUMBIA
7	4	19	BRING IT ALL TO ME BUASILE ITMACK MASTERS/COLUMBIA	45	41	34	BLACK BALLOON GOO GOO DOLLS (WARNER BROS.)
8	7	27	BACK AT DNE BRAN MCX/ASHT (MOTOWN)	Œ	-	2	MACY GRAY (EPIC)
Đ	10	10	DESTROYS CHED (COLUMBIA)	0	53	4	LOVE'S THE ONLY HOUSE MARTINA MCBRICE I RCA (MASHVILLE)
Ø	11	30	AMAZED (OMESTAR GRAD	48	40	17	HANGINAROUNO COUNTING CROWS IDECENTERSCOPE
11	9	12	BLUE (DA BA DEE) DIFFEL 65 (NEPURI ECUNIVERSAL)	48	42	18	WHAT DO YOU SAY FEBA IMCA NASHVILLE)
12	12	25	I NEED TO KNOW MARC ANTHONY (COLUMBIA)	30	52	3	DEAR LIE TLC ILAFACEIARISTAI
D	13	17	BREATHE FARMER BROS. PASSMILLEYWISO	(31)	58	3	OTHERSIDE FED HOT CHILI PEPPERS (WARNER BIT
Ø	17	6	NEVER LET YOU GO THIRD LYE BUND IS EXTRASEGO	(32)	57	5	DECAUSE YOU LOVE ME
D	21	5	THONG SONG SNOC (BRAGINIDEF SOULADING)	53	45	15	GOT TO GET IT SECOTEM WAS IT NOT DRAGONOST SOUNDS
18	14	18	THEN THE MORNING COMES SMASH MODITH INTERSCOPE	(34)	56	4	THIS WOMAN NEEDS
D	19	6	UNTITLED (NOW DOES IT FEEL)	55	48	19	HE DIDN'T HAVE TO BE
18	18	14	TAKE A PICTURE	56	51	9	SEXUAL (LI DA DI) AMBER (TOMMY BOY)
19)	20	18	GET IT DN TONITE MONTELL JORGAN JOEF SOUL/BUNGS	57	47	13	RHYTHM DIVINE EMPIQUE (GLESAS ANTERSCOPE)
20	15	12	THANK GOO I FOUND YOU MANAY CHEF THAT SEE AN DESPRESSIONLINEW	58	54	10	NO MORE RAIN (IN THIS CLOUD
21	18	13	ALL THE SMALL THINGS BLINK-182 IMCAI	50	50	12	NONE OF UR FRIENDS BUSINES
70	23	9	I WANNA KNOW	(80)	-	1	ANYTHING JAY2 FREA FELLAGEF JAMINGINGS
20	30	8	FORGOT ABOUT ORE	61)	74	2	BEEN THERE CLINI GLACK WITH STELL WARRINGS INCA INCOME
10	27	11	HOT BOYZ	62	59	19	GOT YOUR MONEY OL ORTY BASTAFO YEAR HELIS ILLENTINES
250	25	14	MY BEST FRIEND	(63)	67	2	I NEED A HOT GIRL
160	31	7	FALLS APART SUGAR RAY I LANGUAT LANTIC:	(60)	70	3	NO LEAF CLOVER METALICA (TENTRATEG)
20	29	7	BACK AT ONE UARY WELS INCROUSY BASHVELED	65	63	6	WHAT'S MY NAME DULI BUTT BY DESCRIP JAMEDINGS
28)	-	4	IT FEELS SO GOOD	(60)	-	2	DO WHAT YOU GOTTA DO GARTH BROOKS (CAPITUS DIASHMULE
29	24	14	COWBOY TAKE ME AWAY	67	60	5	FROM THE BOTTOM OF MY BROKEN HE BRITISHY SPEARS LINED
20	28	21	MEET VIRGINIA TRAIN INVARIGOCUMENO	(60)	-	5	THE BEST MAN I CAN BE
21	26	8	LOVE IS BLIND DE TEAT FREE CLANS ONET PROCESSISTERSCOPE)	69	69	20	WHEN I SAID I DO CLINT BLACK POLYMANNILLED
320	-	5	DON'T WANNA ALLICAN PROCESSOR 70	-	-		
30		÷		100	61	20	WAITING FOR TONIGHT JUNNEER LOPEZ WORKSSO-WORKS PUT YOUR HAND IN MINE TRACY BIRD INCA INASHVILLED
=	-	6	EVERYTHING YOU WANT YERICAL HORZON IRCA	71	66	5	
B	-	2	AMERICAN PIE UADONNA (MAYERICK/WARNER BROS.)	072	-	1	YOU SANG TO ME MARC ANTHONY (CCLUMBA)
35	33	11	SMILE (ONCOTAR (BILK) LEARN TO FLY FOO FIGHTERS (ROSWELL/ROA)	Œ	-	2	BABY DON'T CRY (KEEP YA HEAD U 294C + SULLAND SHARLUGETH ROWNEDSCO I LEARNED FROM THE BEST WHITNEY HOUSTON LANSTAL
16	34	20		74	71		

HOT 100 RECURRENT AIRPLAY 1 2 2 WHERE MY GIRLS ATT 14 13 23 KISS ME

2	1	3	SOMEDAY SUGAR RAY (LAVA/KTLANTIC)	15	18	33	FLY AWAY LEMMY MUNITZ (MINGR)
3	3	4	BACK THAT THANG UP	18	19	14	BAILAMOS EMPIQUE IGLESIAS FOVERBROOM/WITERSCOPE
4	6	5	HIGHER CREED (WIND-UP)	17	16	14	MAN! I FEEL LIKE A WOMAN! SHAMA TWAN IMERCURY INASHVILLED
5	4	11	ALL STAR SMASH MOUTH (INTERSCOPE)	18	F	1	HOME TO YOU JOH MOVIES WILKERS INSWILLS
8	10	30	SLIDE GOO GOO DOLLE (HARMER BROS)	19	20	10	SCAR TISSUE REO HOT CHILI PEPPERS (WARNER BRO)
7	7	10	GENIE IN A BOTTLE CHRISTINA AGULETA (RCA)	20	17	5	MAMBO NO. 5 (A LITTLE BIT OF.,
ě	9	14	I WANT IT THAT WAY BACKTREET BOYS LIND	21	15	10	I DO (CHERISH YOU) SR CEGACIS (UNIVERSAL)
9	5	4	UNPRETTY TLC ILA ACEMPISTAL	22	-	20	MY OWN WORST ENEMY
18	8	4	STEAL MY SUNSHINE	23	22	26	ND SCRUBS

24

- 19 I WILL REMEMBER YOU (LIVE)

25 21 15 OUT OF MY HEAD

HOT 100 A-Z

TITLE (Publisher - Licensing Dig.) Sheet Music Dist. 247 IC-Town BALTWING Rains BAUTIT BIRD BLL THE SMALL THINGS IEM April ASSAPH in Non-Count.

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Billboard.

Hot 100 Singles Sales.

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ğ	3	Э	TITLE ARTIST (MERRINT PROMOTION LABEL)	100	188	MEDI	TITLE ARTIST (IMPRINT, PROMOTION LABEL)
			NO.1	Œ	и	5	YOU CAME ALONG SEVERLY MAD YUMELLONTRACEGO
1	1	4	THANK GOO! FOUND YOU BROKEN THE STEEL THE STEEL	39	35	12	LEFT & RIGHT D'ANGELO (DHEEBA SOUNDAVIRGIN)
D	3	3	MARIA MARIA SANTANA FEAT THE PRODUCT GAR WATERA	40	34	25	U KNOW WHAT'S UP
D	73	2	FROM THE BOTTOM OF MY BROKEN HEART ENGINEY SPEARS COST	41	37	21	STAY THE NIGHT
4	4	14	HOT BOYZ MEN WASHOND ELET THE SEE WASHENGTHED	42	39	19	THE GREATEST ROMANCE EVER SOLD
5	2	5	GET IT ON TONITE MONTELL APROAN GEF SOUL/10,8421	43	41	6	IF YOU WANNA DANCE NOBOOTS ANGEL ING. 174/0001
ŧ	5	4	ALL THE SMALL THINGS BLINK-162 (MEA)	44	42	35	SPENG MY LIFE WITH YOU ERC BENEFI PEAT TAMA IN MINER BROST
D	-	1	AMAZED LONESTAR (ENA)	45	38	12	ME, MYSELF AND I VITAMIN C (ELEKTRAJEEG)
D	=	1	BREATHE FAITH HILL (WARNET BROS (WASHVILLE) WARN)	45	43	13	DOWN BOTTOM DRIG ON A JANENALE PRINT RYDERSANTERSCOPE
D	11	7	IT FEELS SO GOOD SONGUL FARM CLUSHEFUBLICUMVERSALI	47	40	38	SEXUAL (LI DA 00) AMBER (TOMMY BOY)
Ø	10	11	I LIKE IT	Œ	-	1	CONCERTINA TORI AMOS IATLANTICI
D	12	4	ANOTHER OUMS BLONDE HORDIGEFFEN INTERSCOPE	49	47	6	GET UP AMEL LARRIEUR (550 MUSIC/550-WORK)
12	9	12	HE CAN'T LOVE U MAGGE FOOT ISO SO DEFICOLUMBIA)	56	48	18	STEP TO THIS MASTER P FEAT, D.I.G. 1910 LEWIT/PRIORITY
13	6	6	I KNEW I LOVED YOU SAVAGE GARGEN ICOLUMBIAN	(30)	58	3	BOUNCE MIRACLE: MAJOR TURNOUTSDUNG OF ATLANTAL
14	8	3	BEST FRIEND PUPP DADOY (BAD BOYNARISTA)	52	50	22	I NEED TO KHOW MARC ANTHONY (COLUMBIA)
15	7	4	SHAKE YOUR BON-BON RIDRY MARTIN (C2)	53	45	21	IF I COULD TURN BACK THE HANDS OF TIME IT. KELLY (JIVE)
18	13	17	DNE NIGHT STAND JERN FEIT, URDON SCOTT BUP-INSUBERILANTO	54	51	24	I WANT IT ALL WARREN & FEAT MACK TO IS PLYMORESTLESS)
17	15	4	TAKE A PICTURE FILTER (REPRISE)	55	55	4	ABOVE THE CLOUDS AMBER (TOMMY BOY)
ID)	19	15	GIRL ON TV	(39)	-	1	WHISPERS IN THE DARK PROPULE IMPTOWNUM VERSAL)
18	14	10	GTD UP SIGOPOSSI PRESENTE THE SISTERING COSC HOUSE THE	57	46	23	15 MINUTES MARC NELSON ICCLUMBIAL
20	17	28	SMOOTH SANTANA FEAT INCO THOMAS CARISTAC	58	49	26	CANDY MANOY MODRE (550 MUSIC/550 WORK)
21	21	16	DON'T SAY YOU LOVE ME	58	52	9	AULD LANG SYNE
22	15	8	WHAT A GIRL WANTS CHRISTINA AGUILERA IRCAU	60	54	19	GIVE YOU WHAT YOU WANT (FA SURE) CHOO DEBARGE INDECIME
23	18	13	24/7 KEYON EDMONDS (RCA)	81	53	31	GET GONE IDEAL (NOON/IME/VIRGIN)
24	20	11	DANCH' GUT MCAI	62	57	30	I'LL BE YOUR EVERYTHING YOUNGSTOWN INOLLYWOLD:
20	29	2	THE GREAT BEYOND	63	60	26	JIGGA MY N ***** JAY Z HALL KYELLAPURF RICERS/INTERSCOPE
26	22	13	CAUGHT OUT THERE KEUS 11 (ROIN)	64	59	2	STRAYED AWAY TERRY DECTER (INVERSITY WARNER BROS)
W	30	15	CEFT, RIGHT, LEFT DRAMA INGS 2 CONTINUES OF INTERCUNING	65	56	17	I'M DIGGIN' IT ALEGIA ELLIGIT (MCA NASHIVILLE)
28	24	20	I WANNA LOVE YOU FOREVER	(E)	-	1	THE EXPRESS TAUB KINED & HI-TEX (RAWKUS)
25	28	20	BIG DEAL LEARN RIMES (CURR)	Œ	-	1	STILL IN MY HEART TRICE SPENCER CAPITOLI
30	26	24	MY LOVE IS YOUR LOVE WHITNEY HOUSTON (MRISTA)	(E)	-	1	PARTY UP (UP IN HERE) DMC (RUTE PROERSOET (MATORIAG)
31	27	17	IF YOU LOVE ME MINT CONDITION (SLEXTRACES)	(69)	-	1	NOTHING GOOD ABOUT GOODEYE PHODIESTONE (TRING CONTINUES ALL)

37 32 10 ACQUARTY BOY CAN SURVINE FIZE VERSIONS

32 25 8 BRING IT ALL BACK 33 23 13 YOU CAN DO IT

35 33 2 GOT YOUR MONEY OL DISTY BASTARD FEAT KELDS GLEKTRAGEGD

36 31 18 4, S, 6 SACTEAT JE MONEY & HANCH CREAMWORKS

36 5 BLUE (DA BA DEE)

70 61 25 LOST IN YOU GARTH 6500KS AS CHRIS GAINES (CAPITO

73 63 19 U DON'T KNOW ME (LIKE U USED TO)

15 SOUTHERN GUL

OD - 1 FREAKIN' IT

74 62 4 PUSH IT STATIC TOWARNER BROS.

72 71 6 KEYS

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11 11 7 FLOWE YOU TO THE PROPERTY OF THE PROPE

™Billboard **HOT 100**.

THE MOST POPULAR SINGLES & TRACIS COMPILED FROM A MITIONAL SAMPLE OF BROADCAST DATA SYSTERS RADIO PULTUSTS AND RETULL STORE, MASS PROMISED BY SOUNDSCAN.

FEBRUARY 26, 2000

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THE	WEEK	2 WKS AGO	WAS ON CHART	TITLE	PEAK POSITION	THS	UAST	2 WKS AGO	mes div	THE CONTROL SHARED AND A STATE OF THE CO	PEAK
	,			No. 1 SAVAGE GARDEN	1,1	50	46	42	29	SEXUAL (LI DA DI) * THE EQUANN BETTHERS IN NUMEES B STEINBERS A DREMERS: CHILLINGS TO SELECT	42
1	-	1	19	SAVING CONTROL SAVI	1	<u>(31)</u>	68	-	2	A SLATER ON GRAFL REQUINING UNIT DEPT. STATE OF CASAMINET	51
2	1	2	12	JUNEAU CAREAU HARRIS ILT (EWG) (CLID (T) IVI III OOLUMBA "5038 F	1	(52)	55	63	3	DEAR LIE BABIFACE (SABIFACE T WATKINS) JAFACE ALBUN CUT WISS	52
3	18	18	30	BRUFF IN STEELAMATO CLINOSETY CO. ISSUED IN STREET	3	53	49	44	34	BLACK BALLOON * GOO GOOD DOLLS (1 RZEZNIK) ICI ID TO WARNER BROS 16946	1
4	3	3	14	GROCE IS PERCENT O POCHEL GROCE IS PERCENT O POCHEL GROCE IS PERCENT OF POCHEL GROC	1	54	42	31	20	I WANNA LOVE YOU FOREVER ▲ JESSICA SIMPSON E BIANCAMELLO: JES	1 3
3	21	21	17	BREATHE * BISTOLINGHEE HILL OF LAWAR S BESTLEY) COLD IN WARKER BROS INVESTIGET ESSENSIVE P	5	55	47	47	8	G'D UP ★ SNOOP DOGG PRESENTS THA EASTSIDA2 BATTIETATIC BRONDUS TORING R SPILLMAN O MEANS A GILLMAN G ID IT DOGG HOUSE 20H; TVT	4
(1)	8	15	3	MARIA MARIA * SANTANA PEATURING THE PRODUCT GSB wilen, principal in Jean, our lesses of santanax revazion rexximily (0.00 (0.00 ARSTA 1377))	6	56	48	38	17	HANGINAROUND DISNESS IN THE RING IN FOURITZ DIVIDIZES, BINES OF BRYSONS TO DOC ALBUM OUR INTERSCOPE	2
1	4	4	19	GET IT ON TONITE * MONTELL JORDAN SNORES FAMER MURICIS BENEFIC BENEFICIAL DERS, HORDADESON DE COME BAN HEIGEN F	4	57	54	64	19	GOT YOUR MONEY * OL' DIRTY BASTARD FEATURING KELIS THE NEPTUNES IN WILLIAMS CHIEGOR JONESI	3
8	6	7	13	ALL THE SMALL THINGS * BLINK-182 JERNA IM HOPPUS,T DELONGE: ICHO MCA 155604 9	6	(58)	65	69	4	LOVE'S THE ONLY HOUSE MARTINA MCBRIDE WARRING MOREST 1 DOUGLES IS CASONO WARRING ALBUM OUT	5
9	5	5	31	SMOOTH SANTANA FEATURING ROB THOMAS SERIETC SHUR R THOMAS COLD ARSTA (2018 1	1	59	88	88	88	THE GREAT BEYOND * R.E.M. PACCASTOR OF BUILDING MILES MISTIFFE CLOCK OF MARKET CROSS 16885	. 8
10	1	11	14	HOT BOYZ A MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP	5	60	56	41	18	WHAT DO YOU SAY D MALLOY RINGS IN DICLANS ON THRASHER OF MALLOY RINGS IN DICLANS ON THRASHER OF MALLOY RINGS IN DICLANS ON THRASHER OF MALLOY RINGS IN DICLANS ON THRASHER	7
1	11	10	16	THAT'S THE WAY IT IS CELINE DION IN MAPTIN K LUNDIN A CARLSOON SIGNAISE ALBUM UP TO SHORK I	8	61	51	49	13	RHYTHM DIVINE ★ ENRIQUE IGLESIAS	3
12	10	12	9	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS MARKIN & LUNON IN MARTIN H ORIGINAL OF THE MEAN OUT 1	10	22	88	88	3	BOTTOM DOWN 4 PRODUCT AND PROD	5
				GREATEST GAINER/AIRPLAY		36	11	83	15	GOT TO GET IT * SISQO FEATURING MAKE IT HOT	1
(13)	14	19	5	BYE BYE BYE 'N SYNC WE ARRIVED TO THE PROPERTY OF THE PROPER	13	58	58	88	71	24/7 ● KEVON EDMONDS	1
				GREATEST GAINER/SALES FROM THE BOTTOM OF MY BROKEN HEART * BRITINGY SPEASS BR		(65)	71	80	3	OTHERSIDE RED HOT CHILI PEPPERS	6
1	52	52	5	FROM THE BOTTOM OF MY BROKEN HEART ★ BRITNEY SPEARS ET WHITE IS A WHITE: ### ACCOUNTS INC. ACCOUNT.	14	66)	71	71	5	BECAUSE YOU LOVE ME JO DEE MESSINA	5
15	9	В	19	BRING IT ALL TO ME BLAQUE	5	(F)	15	15	4	THIS WOMAN NEEDS SHEDAIST	8
18	12	6	27	BACK AT ONE ★ BRIAN MCKNIGHT	2	98	88	88	22	HE DION'T HAVE TO BE BRAD PAISLEY	1
(17)	19	23	6	IT FEELS SO GOOD ★ SONIQUE	17	14	38	80	80	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE	5
18	16	16	10	SAY MY NAME DESTINY'S CHILD	13	70	56	88	20	ASTONY I A STONE IS WILLIAMS, G CHAMBORS J WEXTHERSON ARISTA ALBUM CITY BIG DEAL LEANN RIMES	
19	13	9	12	BENGET FALL TO BE SEARCH STATE OF SEARCH STATE	6	71	_	-	20	WORKES IN MODERNON INTEREST. CONTINUENCES CONTINUENCES	+
29	15	13	14	TAKE A PICTURE * FILTER	12	1	64	55	12	THEBALAND (ELUMINEN, TIMOSLEY) 550 NUSC ALBUM OUT/550 WORK	4
_	17	-	-	L SECRET TO KNOW MARC ANTHONY MARC ANTHONY	3	(72)		EW Þ	1	ANYTHING HOT SHOT DEBUT	, .
21 (22)	_	14	25	RECOVERY AND THE CONTRACTOR OF	3			WP	-	ANYTHING SEED SAME CONTROL AND SAME SEEDS AND SAME SAME SEEDS AND SAME SAME SAME SAME SAME SAME SAME SAME	7
_	23	. 24	6	SHEWAS THE MUD SHARES A SALATAR THIRD EYE BLIND IS JONAING BERTRA ACTUM COTTEST. THEN THE MODRING COMES. SMASH MOUTH	22	13	87	-	2	C BLACK IT BLACK S WAT MEDIN OF THE PROPERTY O	7
23	20	17	18	E WALKING IN COVER 10 MINERSONE ALBUM OUT 1 ME CAN'T LINE II A	11	15	56	98	20	R WATER LINES IN CHROSINISES IS GATHEN, P TEMPLE) (1) WORK 70200 TEMPLE AND A TEMPL	1
24)	24	25	12	BALDON IR CASE YE WAS LIST MICRO ID ID ID SO SO DEF 75: SALDOLUMBA 1	15	(75)	77	-	2	M FRESH IS THOMAS S WILLIAMS TOREY D CARTER THIRDULC DOTSEY CASH MONEY ALBUM OUTUNWERSAL.	1
25)	25	26	6	D'ANGELD D'ANGELD R SAADQ: O'CLBA SOUND AUBLIN CURVINITY OF	25	19	11	88	4	WHAT'S MT NAME ★ ISSUED IS SIMPLES FOR SUPPLY OF THE SUPPLY OF S	. 8
26)	26	35	5	SHOOL THE BOB IN ANOMER'S TIMELLEY, BROWNSOM, BROSA O CHILD: CLOMICONOT SOUL SESSION SOUR	26	1	-	EW P	4	C RODNEY IM ANTHONY C RODNEY) W. COLUMBIA ALBUM CH	7
27	22	20	26	PORTO TO STUDY OF THE PROPERTY	4	18)	88	85	3	NO LEAF CLOVER METALLICA INSCRINCTURED UNEXTRED LUCACH DISTRIBUTION DI	1
28)	28	32	9	CICE ALLEY IS THOMAS, I SYNNER M WILLIAMS JUST SOUNDTRACK CUT T	28	70	88	_	2	SCOMES IS COMED & STAYLONG GLODICS OFFICIAL OFFICE STAYLONG BY LONG OFFICE STAYLONG GLODICS OFFICE STAYLONG BY LONG OFFICE STA	1
29	29	34	7	D KAHNE (SUGAR RIKE) LIAN ALBUM O (TATUMTO)	29	80	12	62	15	GIRL ON TV ● FORMALE YOUNG DEPAN IR ORDINA BY YOUNG DEPAN (CYC) ARISTA LTUSK	1
30	36	36	6	PORGOT ABOUT DRE OR SHEMELMAN IN YORKNEM SPACEORS IN MATHERS. DR. DRE FEATURING EMINEM AFTERMATH ALBERT STATEMENTS.	30	(81)	86	-	2 .	DO WHAT YOU GOTTA DO GARTH BROOKS A REVIOLES A SUVENI CAPITEL PARAMETER TARBONICE ARREST	1 8
(31)	32	33	14	MY BEST FRIEND SALUVERE , CHARLO T MODRAW IN MARCO ELUTHER: CURB ALBUM CUT	29	41	85	85	3	THE BEST MAN I CAN BE GINUWINE, R.L., TYRESE, CASE JAM'T LOWIS, WINGO'T O HARRS IN T LOWIS, J WINGOIT COLUMNIA SOUND TRACK COT	. 8
32	30	28	21	MEET VIRGINIA TRAIN TRAIN TRAIN TRAIN CONTRIBUTORISS PROBLEMM I STRITTORD S (PICEWICCO) AMERICA (EM. LICO LIBER I	20	41	83	_	2	I LEARNED FROM THE BEST WHITNEY HOUSTON DESIGN OF MARKEN. ARSTA ALBUM OUT.	
(33)	40	46	6	EVERYTHING YOU WANT VERTICAL HORIZON MEMORITS GROSS OF CONTROL	33	84	80	84	80	WHEN I SAID I DO CLINT BLACK CRACK IC BLACK OF RCA INSPIRED ALBERTAN	7
34)	38	45	10	ONE NIGHT STAND * J-SHIN FEATURING LATOCHA SCOTT	34	18	15	71	71	IF YOU LOVE ME ★ MINT CONDITION MINT CONDITION IN (2003) SO COLUMN SECTION SE	1 8
35)	43	-	2	ME BEST PRINCY CHARGE AND CHARGE	35	88	15	15	4	WATTER ON TO TO THE OTHER OF THE OTHER ON THE OTHER OT	1
36)	37	37	7	BACK AT ONE MARK WILLS OF MARK WILLS OF MARK WILLS OF MARK WILLS	36	3	NI	E₩Þ	4	BABY DON'T CRY (KEEP YA HEAD UP II) 2PAC + OUTLAWS THERE SOUSED AND TOWNS SEASON OF SHARE SEAS	8
37	31	27	14	COWBOY TAKE ME AWAY DIXIE CHICKS R CHANCE OF WORLD'S BUILDING BUILDINGS DIXIE CHICKS	27	(8)	NI	E₩Þ	4	PARTY UP (UP IN HERE) * SNIZ SEATZ IT STUMMEN DESTO (I BUST REPORTED OF THE SEASON THESE	8
38)	41	51	5	I DON'T WANNA AALIYAH	38	(39)	56	100	3	LEFT, RIGHT, LEFT * DRAM	
39	34	40	8	LOVE IS BLIND EVE FEATURING FAITH EVANS	34	30	15	15	15	CANDY MANDY MOORE MANDY MOOR	4
(40)	44	58	5	I LIKE IT ★ SAMMIE	40	41	01	84	18	RE-ARRANGED LIMP BLZXII TORIT OF STORY SHARES AND STORY	8
41	27	29	23	U KNOW WHAT'S UP ◆ DONELL JONES	7	18	84	15	2	DO IT AGAIN (PUT YA HANDS UP) . JAY-Z FEATURING BEANIE SIGEL & AMIL	6
41	35	80	80	LEARN TO FLY FOO FIGHTERS	19	(33)	-	EW	3	DO IT AGAIN (PUT YA HANDS UP) * JAY-Z FEATURING BEANE SIGEL & AMIL THAT'S WHAT I'M LOOKING FOR * DANCIN' & GUO DANCIN' * GUO DANCIN' * GUO	1 4
43	39	88	15	A MISSIER FOR TOP TOP TOP TOP TOP TOP TO TOP TO TOP TOP	88	58	19	56	71	DANCIN' ★ GUY	1
(4)	15	56	4	THE BEST DAY GEORGE STRAIT	26	(95)	-	EW Þ	4	The content of the co	9
_	-	56	5	TORY NO. 10 TORY KEITH TORY KEITH	19	18	85	87	15	HISREN JR JE IPRING JE JOHNS FJERING I HINASON, JR J. DANIELS BIJORIDATI CIRCUMNI JAZAFILINI ORSA ANGELS ROBBIE WILLIAMS	5 4
(5)	88	-	5	SHAKE YOUR BON-BON # DRIAMORS INSMITTED RICKY MARTIN	13	88	81	88	15	GUERRILLA RADIO # RAGE AGAINST THE MACHINE	E (
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(8)	83	38	4	TEMPOREE FINESCOIN CHR IT LIMITED PRESONE BOOK: ATURITE INSHREE RESURENCE AND THE PROPERTY OF	35	-	-	-	-	POP A TOP ALAN TAPKSON	1
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SWEDEN CELEBRATES SALES HIGH AT AWARDS (Continued from page 3)

industry is evolving from being promotion/media-driven, to maximizing attention at retail and intensifying online presence," he

Virgin Records Sweden managing director Åsa Törnervd says, "The sales statistics are promising, and I think they really reflect the current market situation." She adds, "For Virgin's part, last year was a bright year. Virgin is hoping for a similarly successful 2000 with Swedish acts such as Broder Daniel, Caesar's Palace, and Sweet Chariot.

However, it was the stars of Warner and Sony, along with the

Cheiron Productions creative team, who shone at the Grammisgalan, Sponsored by Swedish telecommunications giant Ericsson, the annual event bonors the Swedish music industry's top domestic artists and is televised by commercial TV station TV4 in a delayed telecast on the day of the awards. The various categories are voted for by a jury of some 25

representatives of the broadcast At the awards, an audience of some 2,500 saw Warner Music Sweden artist Christian Falk named best producer for his album "Quel Bordel." Falk also

and print modia

nabbed the top honors in best modern dance act and album of the year.

Commenting on Falk's winning spree, Warner Music Sweden managing director Sanii Tandan says, "It's great for us that he won in so many categories. It really shows his broad abilities, and this will make sure that we will continue to receive international attention for the record." Falk is currently producing a new album by Warner-signed R&B artist

Cheiron, the Stockholm-based production company formed eight. years ago by Tom Talomas and the late Dag Volle (aka Denniz Pop), is now co-owned by Jive/Zomba and producers/songwriters Max Martin, Per Magnusson, and Kristian Lundin. It received both the Grammis jury's award of honor and the Swedish government's music export award.

In his presentation speech, Sweden Minister of Trade Leif Pagrotsky ssid, "In the spirit of Tin Pan Alley, the Brill Building, and Tamla/Motown, there is a place in Stockholm which provides a voice to current pop music and which attracts artists to their magical surroundings."

Recent Cheiron-affiliated clients baye included Celine Dion. Britney Spears, Backstreet Boys N Sync and Westlife The export award, initiated three years ago, has previously been given to the Cardigans (1998) and Max Martin

One of Sony Music's top domestic acts, Patrik Isaksson, won song of the year for "Du Får Göra Som Du Vill" (You Get To Do Whatever You Want), best newcomer, and best composer for the album "När Verkligheten Tränger Sig På" (When Reality Forces Itself Through). Isaksson was nominated in a total of five categories, the most by any artist at this year's

A listing of Grammis winners in key categories follows:

Artist: Thåström, "Det År Ni Som E Dom Konstiga, Det År Jag Som E Normal," MNW. Album: Christian Falk, "Quel

Bordel." Warner Music. Male rock/pop: Petter, "Banan-republiken," BMG.

Female rock/pop: Robyn, "My Truth," BMG.

Rock/pop group: Kent, "Hag-nesta Hill," BMG. Song: Patrik Isaksson, "Du Får

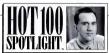
Göra Som Du Vill," Sony Music. Songwriter: Lars Winnerbäck, "Kom" (slbum), Universal Music. Composer: Patrik Isaksson, "När Verkligheten Tränger Sig På" (album), Sony Music.

Dance: Christian Falk, "Quel Bordel" (album), Warner Music. Producer: Christian Falk, "Quel Bordel" (album), Warner Music. Newcomer: Patrik Isaksson.

"När Verkligheten Tränger Sig På" (album), Sony Music. Hard rock: Lok, "Naken, Blästrad Och Skitsur" (album),

Stockholm Records.

Music video: Lambretta, "Blow My Fuses"/"Absolutely Nothing,"



bu Silvio Pietroluonao

COUNTRY TIME: Two former No. 1 country tracks scoot into the top five of The Billboard Hot 100, with first-week sales of more than 50,000 units, Lonestar's "Amazed" (BNA) jumps 18-3 and debuts at No. 7 on the Hot 100 Singles Sales chart, with 54,000 units scanned. "Amazed" closes out its top 10 Hot 100 trifecta, as it moves 11-10 on the Hot 100 Singles Airplay chart, with an audience increase of 6.5 million listeners. Lonestar is the first group to place a song in the top 10, never mind the top five, on both the Hot Country Singles & Tracks chart and the Hot 100 since the Oak Ridge Boys sang about a girl named "Elvira" (MCA) in the summer of 1981.

Faith Hill climbs 21-5 on the Hot 100 and debuts on the sales chart at No. 8 with "Breathe" (Warner Bros. Nashville/WRN). "Breathe" scans 50,500 units and gains 2 million listeners this issue, pushing its overall audience to 61.5 million, which holds the title at No. 13 on the airplay chart. This is the first time since Aug. 15, 1981, that two country acts have simultaneously appeared in the top 10 of the Hot 100. On that date the Oak Ridge Boys were at No. 5 with "Elvira" and Kenny Rogers was at No. 3 with "I Don't Need You" (Liberty).

The crossover appeal of country has been brewing for close to 10 years now, beginning with the top five success of Billy Ray Cyrus' "Achy Breaky Heart" (Mercury/IDJMG) in 1992 and Tim McGraw's two top 20 Hot 100 singles from 1994, "Indian Outlaw" and "Don't Take The Girl" (Curb). Those singles, however, were fueled by top five sales rankings and, except for some pop radio play for "Achy" (it made the ton 40 of the then pop-only Hot 100 Airplay chart), they were virtual ly ignored by top 40 radio.

Top 40's subsequent acceptance of top 10 hits from LeAnn Rimes (Curb) in 1997 and Shania Twain (Mercury/IDJMG) in 1998 has now made it possible for acts like Lonestar and Faith Hill to make inroads with a segment of the radio audience that would not normally be exposed to their music. It would be wonderful if this string of hits from the country format encourages top 40 programmers to look toward Nashville with greater frequency to find the next all-format success story.

GARDEN STILL GROWING: Savage Garden returns to the top of the Hot 100, with "I Knew I Loved You" (Columbia) overtaking "Thank God I Found You" by Mariah Carey Featuring Joe & 98° (Columbia) by a slight margin. Both titles show a similar unit decline on the sales by a sight margin. Both titles show a similar unit decime on the sales chart (roughly 12,000 pieces), but "Thank God's" audience declines by 5.5 million, while "Lowed" gains 2.5 million listeners. This brings the Savage single's weekly total to 109 million, the highest one-week tally in its chart run. Savage Garden also rises to the top of the Top 40 Tracks chart in its 19th week on the chart, the longest run up to the peak of that chart since its inception in December 1998. Meanwhile, Carey's "Thank God" captures the top spot on the Hot R&B/Hip-Hop Singles & Tracks chart.

BOTTOMS UP: Britney Spears' "From The Bottom Of My Broken leart" (Jive) jumps 52-14 on the Hot 100 and is the Greatest Gainer/Sales title, as initial-week sales of 78,000 units push "Bottom" from 77-3-3 on the sales chart. Spears' fourth release from her 11-times-plat-inum album, "... Baby One More Time," has hit a rough patch at radio, declining in audience the past two weeks.

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THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SQUARTSCHICK

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	_			No. 1/GREATEST GAINER	Н	(55)	62	62	58	GODSMACK A* REPUBLIC 1531901/WVERSAL (11 98/17 98) 20 GODSMACK	22
	2	2	35	SANTANA & ARISTA 19080 (11 98/17 98) 7 weeks at No. 1 SUPERNATURAL	1	(56)	63	65	107	DIXIE CHICKS A* MONUMENT 680 965 SONY (NASHVILLE) (10.58 EQ:17.98) (III) WICE OPEN SPACE	
2	3	3	13	DR. ORE ▲ AFTERMATH 490486-YMTERSCOPE 112 95/18 981 DR. DRE — 2001	2	57	48	42	10	THE NOTORIOUS B.I.G. ▲* BAD BOY 7302351ARISTA (11.9817.98) BORN AGAIN	1
(3)	4	4	13	CELINE DION A' 500 MUSIC 63760 EPIC (1) 98 EQ18 98 ALL THE WAY A DECADE OF SONG		58	58	64	26	MARY J. BLIGE ▲ MCA 111929* (11 9617 96) MARY	2
4	1	1	3	D'ANGELO CHEESA SOUNG 484997/1993N (11 9817.96) VOODOO	H	(59)	NI	w.	1	DRAMA TIGHT IN LIFENTUNTIC 83306/1/4G (10 98/16-98) CAUSIN' DRAMA	59
5	5	Б	25	CHRISTINA AGUILERA & RCA 67690 (11.38/17.96) CHRISTINA AGUILERA		60	52	41	4	ENIGMA VIRGIN 48616 (12 9917 98) THE SCREEN BEHIND THE MIRROR	33
6	6	8	11	EIFFEL 65 A REPUBLIC 197194/JHNVERSAL (11.98/17.98) EUROPOP	- 6	(61)	67	69	12	JESSICA SIMPSON ■ COLUMBIA 69096/CRG (11 98 EG/17 98) SWEET KISSES	52
_				HOT SHOT DEBUT		(62)	58	54	6	SOUNDTRACK COLUMNA 67911/CRG (1) 96 F207 7 991 THE SOPRANOS	54
	NE	w.	1	GHOSTFACE KILLAH WU-TANGRAZOR SHARP 699021670C (LI 30 EQ 17 96) SUPREME CLIENTELE	7	63	57	56	51	EMINEM A" WISHAFTESMATH 490097**INTERSCOPE (1) 96/17 96 THE SLIM SHADY LP	2
(8)	10	11	59	KIO ROCK & LAWARDANTIC 83119 WG IID 98/18 90 EE DEVIL WITHOUT A CAUSE	5	64	56	55	37	BLAQUE ● TRACK MASTERSCOLLMBN 66987/CRG (11.96 EQ/17.96) BLAQUE	53
8	7	7	8	OMX ▲ RUFF RYCERSCEF JAM 546933*103HIS (12.99/18.96)ANO THEN THERE WAS X	1	(65)	73	74	14	ANOREA BOCELLI & PHLPS 462600 (12 99/18 96) SACREO ARIAS	22
10	12	14	11	SISQO & GRAGON DEF SOUL SAGRES-YOUNG (11 59017 98) UNLEASH THE DRAGON	10	66	40	-	2	WYNONNA CURB S41067/MERCURY (HASHMULD (10 S817 98) NEW DAY DAWNING	43
11	9	9	10	VARIOUS ARTISTS A* UNIVERSAL EMI-EDWBA 545417/UTV (11.9817.98) NOW 3	4	67	47	36	3	VARIOUS ARTISTS HYPHODIZ MADS 1883/COUR (11 9617 98) THREE 6 MARIA PRESENTS HYPHOTIZE CAMP POSSE	1
12	11	10	39	BACKSTREET BOYS ◆** JNE 41672 (11.9617.98) MILLENNIUM	1						36
13	14	16	24	DIXIE CHICKS A* MONUMENT 69678/SONY (NASHWILLE) (1) 96 EQ17/961 FLY	1	68	66	63	37	JENNIFER LOPEZ ▲* WORK 69351/EPIC (1) 98 EQ/27 981 ON THE 6	-
14	8	-	2	SNOOP DOGG & THA EASTSIDAZ SNOOP DOGG PRESENTS THA EASTSIDAZ	8	69	70	76	99	"N SYNC ◆13 RCA 67613 131 98/17 980 "N SYNC	2
(15)	19	28	14	FAITH HILL A' WARNER BROS. DIASHMILLE 42373/W/IN (1) 96/17.96: BREATHE	1	70	60	59	15	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.58/17.98) THA BLOCK IS HOT	3
16	17	18	29	OESTINY'S CHILD ▲' COLLINGA 698701CRG (1) 98 EQ17 981 THE WRITING'S ON THE WALL	6	71	64	61	25	LFO ▲ ARISTA 14605 (11 9017 90)	21
17	15	17	57	BRITNEY SPEARS ◆ 1 WE 41601 111 9017 901BABY ONE MORE TIME	1	72	82	85	49	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD 110 99/16-99/ THE WHOLE SHEBANG	72
(18)	27	32	29	MACY GRAY • EPIC 68490* D.L. 98 EQUE 991 ON HOW LIFE IS	18	(73)	101	99	48	CHARLOTTE CHURCH & SONY CLASSICAL 60997 (30.98 EQ/16 98) VOICE OF AN ANGEL	28
(19)		WÞ	1	VARIOUS ARTISTS GRAMMY 67945/9CATTL 5917/90 GRAMMY NOMINEES 2000	19	74	74	75	6	VERTICAL HORIZON RCA 67818 (10 98/16:90) TEB EVERYTHING YOU WANT	74
(a)	23	23	20	CREEO &* WIND-UP 13053* (11 9017 90) HUMAN CLAY	1	(75)	98	101	46	ANDREA BOCELLI & POLYDOR 547222 (12 96/18 90) SOGNO	4
-		-	-		-	76	78	67	15	RAGE AGAINST THE MACHINE ▲ THE BATTLE OF LOS ANGELES	1
21	16	12	7	JAY-Z ▲ / ROCA-FELLAGE JAM 5468221/03MG 112 96/18 98: VOL. 3 LIFE AND TIMES OF S. CARTER	1	77	75	72	11	Q-TIP ● ARISTA 2001 14619*(ARISTA (11 169:17 98) AMPLIFIED	28
22	20	19	119	SHANIA TWAIN ◆ 3 MERCURY (MASHMILLE) 536003 (10.56) 17.96) COME ON OVER	2	78	73	71	20	STING AAM 49044349/TERSCOPE (11 98/17 98) BRAND NEW DAY	15
23	22	20	14	SAVAGE GAROEN ▲* COLUMBIA 63711/CRS (11 9617 96) AFFIRMATION	6	79	72	58	6	SOUNOTRACK REPRISE 47583/WWRNER BROS. (11 98/17 98) MAGNOLIA	58
24	18	15	4	JAGGED EDGE ● 50 SO DEFICOLUMBIA 69852/CRG (10 98 EQ/17 98) J.E. HEARTBREAK	-	80	81	66	15	COUNTING CROWS & DOC 490415**/INTERSCOPE (11 99/17 99) THIS DESERT LIFE	8
25	13	5	3	THE LOX RUFF RIDERS 490599*INTERSCOPE (12 98/18 98) WE ARE THE STREETS	5	81	80	58	25	FILTER ● REPRISE 47289 WARNER 6703 110 S9/16 98: TITLE OF RECORD	30
26	28	29	21	BRIAN MCKNIGHT ▲ MOTOWN 153706-UNIVERSAL (12.98-18-98) BACK AT ONE	7	(82)	109	112	30	POWERMAN 5000 & DREAMMERS 450,071NTDRSOPE (10 98.15 98) TONIGHT THE STARS REVOLTS	29
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28	21	-	2	TINA TURNER WIGH 23180 (12 9017 90) TWENTY FOUR SEVEN LIMP BIZKIT A: FUP 490355*MITRS00F (11 9017 90) SIGNIFICANT OTHER		83	65	60	11	BITY(DEF_JAM \$45440)10(M\$1(10.98)17.98)	45
29	25	25	9	SOUNOTRACK PRORTY 23123" (11 99/17 99) SIGNIFICANT OTHER SOUNOTRACK PRORTY 23123" (11 99/17 99) NEXT FRIDAY	19	84	88	96	29	HOT BOYS ▲ CASH MONEY 153264A.NWERSAL(11 99:17 99) GUERRILLA WARFARE	5
-			Ľ.			85	84	81	65	WHITNEY HOUSTON ▲* AMSTA 19037* (11 96/17 96) MY LOVE IS YOUR LOVE	13
31)	35	40	37	LONESTAR & BNA 67762RLG (ID 9816 98) LONELY GRILL 2PAC & OUTLAWY & NAVOUDLAND FOW MONEY MATERIAL STREET STREET, STREET	28	86	87	79	16	LEANN RIMES ▲ CLRB 77947 (10.96.17.98) LEANN RIMES	8
32	24	21	8		6	87	77	70	13	BOB MARLEY TUFF GONG/SUAND 546404 YIDJMG ([] 98/17 980 CHANT DOWN BABYLON	60
33	**	26	37		34	88	93	91	27	MOBY 1/2 27049* (16 98 CD) 100 PLAY	88
34	37	43	10	MANDY MOORE ● 390 MUSC 69917(FIC 11 90 EQ/16.96) SO REAL SOUNDTRACK WWO UP 13056 11 98/17 980 SCREAM 3 THE ALBUM	32	89	89	82	20	METHOD MAN/REDMAN ▲ 0EF JAM 546609/10JMS (11 9818 98) BLACKOUT!	3
35	32	44	41		1	90	108	92	13	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (1) 98 EQ17 981 CHARLOTTE CHURCH	40
37	29	27	15	TIM MCGRAW & CURE 77942 (10 98/17 98) A PLACE IN THE SUN MARIAH CAREY & COLUMBIA 63803Y/CPG (11 98 E0/17 98) RAINBOW	2	91	86	84	68	98 DEGREES &* MOTOWN \$30996/UNIVERSAL (11 98/17 98) 98 DEGREES AND RISING	14
38	39	34	13	KORN A MANDETAL STREET FROM 11 98 FOUT 981 ISSUES	1	92	61	-	2	YOUNG BLEED PRORTY 50008* (10.98/16.98) MY OWN	61
39	43	45	36	RED HOT CHILI PEPPERS A" WARKER BYDS, 47386* (10.9% 17.9%) CALIFORNICATION	3	93	N	EW▶	1	VARIOUS ARTISTS WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
40	38	35	14	VARIOUS ARTISTS ▲ WARREN BROS. 61360*(10.96.17.96) CHILIFORNICATION TOTALLY HITS	14	94	76	73	18	SOUNDTRACK ■ COLUMBIA 69924/CRG (11 98 TQ:17 98) THE BEST MAN	16
_	50	53	20	MARC ANTHONY A COLUMBIA 697761/CRG CI 1 56 CO1 7 560 MARC ANTHONY	8	95	94	107	31	SLIPKNOT ● I AM 8655/90ADRUNNER (11 98/16 98/18) SLIPKNOT	94
42	41	31	12	MARC ANTHONY & COLUMBIA 66720/CRS (11 98 02)17 980 MARC ANTHONY METALLICA &* ELECTRIA 62463/950 118 98/24 981 S & M	2	96	95	83	16	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.9817 98) UNDER THE INFLUENCE	9
42	31	30	3	JUVENILE & CASH MONEY SAZZZSBURNY ISAL (12.0018.90) THA G-CODE	10	97	90	86	131	BACKSTREET BOYS ◆12 JNE 41599111 98/17 980 BACKSTREET BOYS	4
4	51	135	37	JUVENILE ▲ CASH MONEY 5422756/NAVISAL (12:0018:00) THA G-CODE SOUNDTRACK ▲ WALT DISNEY 880645 (13:0017:00) TARZAN	9	88	85	80	16	BUSH ● TRAUMA 490483/NTERSCOPE (11.99/17.98) THE SCIENCE OF THINGS	11
#	47	133	47	JUVENILE & CASH MONEY 153158 UNIVERSAL (11.9917.98) 400 DEGREEZ	9	90	91	71.	78	FOO FIGHTERS ▲ THERE IS NOTHING LEFT TO LOSE	10
-	-	-		TOTAL E SOUTH SET TOTAL SOUTH SET TO	+*	100	83	93	11	STROKE 9 CHERW 153157/MARERSAL (3 99/12 56) NASTY LITTLE THOUGHTS	83
46	36	37	22	EVE A RLET RYDERS 480433**MERISCOPE (1) 58(1) 560 LET THERE BE EVE.—RUFF RYDERS' FIRST LADY	1	-	_	-	_		-
47	30	13	3	GUY MCA 112054 (11.39/17.99) III	13	101	97	97	97	TLC ▲* UFACE 26055*WRISTA (11 59/17 58) FANMAIL	1
48	45	48	40	RICKY MARTIN ▲ COCCUMUNA 69991*CRG (LL 50 EQ.17.90) RICKY MARTIN	9	102	105	114	100	JO DEE MESSINA ▲ CURS 77904 (10 98/16 98) I'M ALRIGHT	61
49	51	50	13	SMASH MOUTH ▲' INTERSCOPE (993316111 99717 98) ASTRO LOUNGE	9	100	104	93	57	SUGAR RAY & LINNANTLANTIC 83151 TAG (10 9818 981 14:59	13
50	51	51	3	MARK WILLS MERCURY INASHVILLE: 546296 (1) 59/17 59/1 PERMANENTLY	23	104		EWP	3	3 DOORS DOWN REPUBLIC 15382QUINNERSAL IT SID 12 910 THE BETTER LIFE	-
51	49	43	12	ENRIQUE IGLESIAS ▲ NECESCOPE 490040* (12 9811.910 ENRIQUE	#3	105	71	57	6	SOUNDTRACK WARRET SUMSET AT LANCITIC 83272*945 (10 98/17 98) ANY GIVEN SUNDAY	-
52	46	48	20	ANGIE STONE ● ANISTA 19092 (10 98/16 98) 201 BLACK DIAMOND	46	(106)	117	121	22	MARTINA MCBRIDE • PCA (MASHWILLE) 6782-4846 (10 59126-50) EMOTION	-
58	54	47	13	WILL SMITH & COLUMBIA (19985*)CRG (11.90 EO/17.90) WILLENNIUM	9	107	111	111	50	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98) EVERYWHERE WE GO	
58	52	47	12	THIRD EYE BLIND ◆ CLOSTINA 624154/555 (11.9617.56) BLUE	40	108	100	45	14	MONTELL JORDAN DEF SOUL 54671440,MS (11 56/17 56) GET IT ONTONITE	
015	one was		ator or	ter game this work. • Recording Individual Asse, Ol America (ISSA) confidences for not observed of 500 000 a	them and	CONT. A.F.	HALF COM	trian of	for not a	horsest of 1 million units (Platesum). ISAA confidences on supposed of 10 million units (Chamsod), in the purpose of doors and programmed of 100 000 units.	Eurooral Choi



digital • analogue • tracking • mixing • pro tools • mastering vintage • 5.1 • 24 bit • 96k • orchestral recording • scoring

WEEK	WEEK	2 WYS	WKS	ARTIST TITLE IMPRINT A MUNICIPALISTRIUTING LARKE, GUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECTOR	PEAK POSTION	WEEK	WEEK	2 WKS	WKS. ON CHART	ARTIST TITLE MINISTER AND	PEAK
				PACESETTER PACESETTER		154	139	151	35	VARIOUS ARTISTS ▲ WOW WORSHIP TODAY'S 30 MOST POWERFUL WORSHIP SONGS	١,
19)	162	-	21	KENNY ROGERS ● DIEAMONTOHER 004 (11 Str 16 98) SHE RIDES WILD HORSES	60	155	153	149	18	SYSTEM OF A DOWN . AMERICANCOLUMBIA ERSONCIG (10 TH EQ.25. HI) SYSTEM OF A DOWN	1
0	103	90	31	TRAIN ● AMARIECOLUMINA 38052/CRG (1) 98 CQ/17/98 (20)	76	159	149	148	11	KEVON EDMONDS ACA 67704 (10.56/16.56) 24/7	1
11	114	105	35	SARAH MCLACHLAN & ARSTA 19049 (L1 98/17/95) MIRRORBALL	3	157	148	128	22	OL' DIRTY BASTARD @ (LEXTRA 60414*16EQ (11.99)7.98) N***A PLEASE	t
12	96	94	10	FUNKMASTER FLEX & BIG KAP DEF JAM 538256*10JMG (11 98/17:98) THE TUNNEL	35	158	137	-	2	MORPHINE DREAMWORKSHINGOISC 450056/INTERSCOPE (10 56/16 590 THE NIGHT	ti
13	99	115	48	GINUWINE ▲ 550 MUSIC 6959811EPIC (11 98 EQ/17.98) 100% GINUWINE	5	159	147	125	11	GUNS N' ROSES ● GEFEN 490514**MTE/SCOPE (19:3624-99) LIVE ERA '87 — '93	t
14	92	87	8	GOODIE MOB. AFACE 2:064-988STA (10.99/10.90) WORLD PARTY	48	(160)	180	192	19	CLINT BLACK RCA QUASHVILID 67323/RIG (10 9V/15 90) DYLECTRIFIED	t
15	115	109	92	LENNY KRAVITZ ▲* wecow 47758 (12:98/27:98) 5	28	161	144	126	25	PUFF DADDY A NAD BOY CHOST-MOSTA (1) 9917-99. FORFYER	t
16	110	88	14	SOUNDTRACK & ATLANTIC 8326 LING 103 99/17 980 POKEMON: THE FIRST MOVIE	8	(162)	189	191	20	SOUNDTRACK UNIVERSAL 153209 (10.98/17.98) AMERICAN PIE	t
17	107	77	12	BEASTIE BOYS ▲ ' GRAD ROYAL 2794/CAPITOL (IZ 794/2498) BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19	163	156	158	14	GARY ALLAN MCA NASHMULE 170101 (11 9917 98) SMOKE RINGS IN THE DARK	t
18	113	127	18	DAVE HOLLISTER DET SQUADEREAMNORIS 4500K/WITEISCOPE (10 98/16 9K) GHETTD HYMNS	34	164	151	139	13	KURUPT ANTRA 2001 WATERIS (10 98/16 98) THA STREETZ IZ A MUTHA	t
13	102	110	18	DONELL JONES ● UNTOUCHARLESUAFACE 25050/ARISTA (10 59) 16 590 WHERE I WANNA BE	35	(165)		ENTRY	48	LIT & RCA 67775 (10 98/16 98) A PLACE IN THE SUN	t
20	116	138	25	SOUNDTRACK & COLUMBA 69923CRG (11 98 FD/17 96) RUNAWAY BRIDE	4	166	157	129	12	ALANIS MORISSETTE ● MANGRICK 47589/WARNER BROS. (11 9817 981 MTV UNPLUGGED	t
-	110	130	23		-	167	159	165	89	DMX A ' RUFF PRODESCRET JAM 558227*10.3MG (1) 98/17 981 IT'S DARK AND HELL IS HOT	+
1	106	102	15	JIM JOHNSTON ▲ WORLO WRESTLING FEOERATION: WWF THE MUSIC VOLUME 4	4	(168)	197	184	69	ANDREA BOCELLI • PHUPS 462033 (12 9878 98) ARIA — THE OPERA ALBUM	+
2	124	122	19	LIVE ▲ RADIOACTIVE 111966/MCA (11.96/17.96) THE DISTANCE TO HERE	4	169	164	162	46	SOUNDTRACK A MAYERICK 473900WARMER BROS (1) 38/17 980 THE MATRIX	+
3	128	149	6	TOBY KEITH DISAMBONS INFONDED ASCOSINTERSOPE (10.9016.90) HOW DO YOU UKE ME NOW?!	123	-			=		t
14	69	-	2	TRACY LAWRENCE ATLANTIC WASHVILLD 83259AG (10 9916-99) LESSONS LEARNED	69	(170)	192	183	12	MARC ANTHONY SONY DESCRIPTION OF THE BEGINNING DESDE UN PRINCIPIO FROM THE BEGINNING	1
5	112	100	12	NAS ▲ COLUMBIA 639901/CRG (11.98 EQ17.98) NASTRADAMUS	7	171	173	-	32	STEVEN CURTIS CHAPMAN ● SPARROW \$1695 (11.96/16.98) (SPEECHLESS)	l
6	127	123	22	DIANA KRALL ● VERVE 050304/VG (11 98/17:99) WHEN I LOOK IN YOUR EYES	68	172	175	160	14	VONDA SHEPARD ● HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	T
7	118	97	14	FIONA APPLE ■ CLEAN SLATE 69195EPIC (11.98 EQ17.96) WHEN THE PAWN	13	173	166	171	12	MICHAEL W. SMITH REUNON 10041/JRE 130 96/16 961 THIS IS YOUR TIME	t
1	126	132	66	CHER ▲' WARNER BROS. 47121 (10 98)17.980 BELIEVE	4	174	171	-	3	KENNY ROGERS ONG 0371/MADACY IS 98/9 960 WITH LOVE	t
Ŋ	133	119	21	BARBRA STREISAND ▲ COLUMBA 69601/CRG (11.98 EQ17.98) A LOVE LIKE OURS	6	175	161	159	77	LAURYN HILL A' THE MISEOUCATION OF LAURYN HILL	t
,	122	106	12	LED ZEPPELIN . EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	-	176	160	169	58	PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA BY A MARKUTEATH FOW AROUS STATESCOPE SERVICES BY A BROWN OF CAURTY HILL 2PACA BY A BROWN OF CAURTY BY A BROWN OF CAURTY BY BY A BROWN OF CAURTY BY BY A BROWN OF CAURTY BY	ł
4				ALDAHIC 00/00/40 (10 90 VF 90)	71	(177)		FRTRY	17	MFLISSA ETHERIDGE @ 19 AND SAFELETONIS CT 1 S017 S01	Ŧ
1	134	147	14	SOUNDTRACK ● JNE 41686* (11.96/17.96) THE WOOD	16	178	158	1AG	17	SOUNDTRACK HOLLYWOOD 162216-117-98-001 10 THINGS I HATE ABOUT YOU	÷
2	121	116	29	STAIND ● FLIPELEXTRA 62356/EEG (10 96/16 98) DYSFUNCTION	74	178	179	140	94	FAITH HILL &* WARKER BROS OWSHYLLE 46750WPN (10.9016.90) FAITH	+
3	132	120	15	SANTANA ● COLUMBIA 6556 LICRO (10 98 EQ/16 98) THE BEST OF SANTANA	106	180	165	153	=		$^{+}$
1	123	104	12	DAVE MATTHEWS BAND ▲* BAMA RIGS 67898/11CA (21.98 CD) LISTENER SUPPORTED	15		-		3	CONJUNTO PRIMAVERA GM.P. 9926/FONDVSA (7.9811 98) MORIR DE AMOR	4
5)	195	-	2	SOUNDTRACK LONDON 31079/SIRE (11.96)27.989 THE BEACH	135	181	172	164	78	KORN ▲' IMMORTAL 69001*EPIC (11 98 EQ17 98) FOLLOW THE LEADER	1
<u></u>	170	-	2	VARIDUS ARTISTS UNIVERSAL 541225 (10 99/17:98) PURE LOVE	136	182	154	142	14	↑ • NPG 14624*SARSTA (11.9617.98) RAVE UN2 THE JOY FANTASTIC	1
7	142	149	33	VARIDUS ARTISTS ▲ RAZOR & TIE 89024 (11 90/17 98) MONSTER BALLADS	27	183	167	181	81	FATBOY SLIM ▲ SKINT GGZKPYKSTRALWERKS (10.59016 90: EEE YOU'VE COME A LONG WAY, BABY	1
8	120	103	10	METHODS OF MAYHEM ■ MCA 112020* 131 98/17 980 METHODS OF MAYHEM	71	164	183	176	5	TRIN-1-TEE 5:7 B-RITE 490399WATERSCOPE (1) 98/17 90 ER SPIRITUAL LOVE	1
9	135	124	73	GOO GOO COLLS & WARNER BROS 47058 (10.98/17.98) OIZZY UP THE GIRL	15	185	169	168	40	SNOOP DOGG ▲ NO LIMIT 500525MPRORITY (11 99/17/90) NO LIMIT TOP DOGG	1
ī	136	154	5	KITTIE NG 751002/WITEMS (13 95 CD)	136	188	193	-	5	YDUNGBLOODZ LAFACE 26054*(ARISTA (10 98)16 98) AGAINST DA GRAIN	1
d	146	141	11	INCUBUS IMMORTAL 63652579C 111 98 EQ16 989 MAKE YOURSELF	80	187	177	163	29	VARIDUS ARTISTS ▲* UNIVERSAL EMI-ZOMBA 47910VROIN (12.9017.98) NOW 2	Ι
+	-	_	-			188	176	182	33	ERIC BENET	1
2	138	118	18	DUCKTERRIC COSSWANNER BROS. (1) 9617-96 CONFTON CHRONICES - THE DEST OF ENGLISHER OF	20	189	185	170	65	THE OFFSPRING ▲* COLUMBIA 69661*/CRG (1) 98 EQ:(7.98) AMERICANA	I
ŀ	150	174	8	P.D.D. ATLANTIC 8321646 I7 9811.981 THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	143	190	168	150	10	SHERYL CROW SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	Τ
D	174	166	6	KELIS VIIGN 47911* (11 98/16 99) 158 KALEIDOSCOPE	144	121	163	143	14	SOUNDTRACK A CETTER AND SOUNTERSCORE (12 NO.18 NO. F. P.D. OF DAYS	t
5	130	108	12	BECK ● GOLGEFFEN 49048S/INTERSCOPE (11 98/17 98) MIDNITE VULTURES	34	192	186	157	16	MOS DEF ● RAWKUS SOLAT-PRIDRITY (10 9016 90) BLACK ON BOTH SIDES	t
,	129	137	33	MISSY "MISDEMEANOR" ELLIOTT A THE SOLD MINOSHISTINGST 62235"MED (\$1 9817 98) DA REAL WORLD	10	(193)		ENTRY	19	BARRY WHITE @ PRIVATE MUSIC BZ185/WINDHAW HILL (10 98/15 98) STAYING POWER	t
,	140	136	44	LIL' TROY ▲ SHORT STOPREPURUC ESSZEMENVERSAL ELL 96/17.96 STTIN' FAT DOWN SOUTH	20	(194)	RE-	ENTRY	32	WEIRD AL YANKOVIC ● WAY MORY 32118/YOLGANO (§) 9817 96 RUNNING WITH SCISSORS	t
3	125	134	18	IDEAL NOONTING 47882/VIRGIN (50.98/16.98) IIII 1DEAL	97	195	182	172	3	ALECIA ELLIDTT MCA NASHMULE 170087 (8 96/12 98) THE I'M DIGGIN' IT	t
†	145	167	70	PHIL COLLINS ▲ FACE VALUE ATLANTIC 83139/AG (10,98/17-96)HITS	18	198	187	198	40	SILK & ELEKTRA 62234/EEG (10 98/16 98) TONIGHT	t
1	119	117	16	VARIDUS ARTISTS ▲ WOW-2000, THE YEAR'S 3D TOP CHRISTIAN ARTISTS AND SONGS	29	187	184	177	54	DMX A TRUTT RYSDYSSET AM SSEADYCOMS [1] 9917 990 FLESH OF MY FLESH BLOOD OF MY BLOOD	t
+	-			SPERROW ST703 (19.90/19.90)	-	(198)		ENTRY	32	KENNY G & ARSTA (908) (1.99/17.98) CLASSICS IN THE KEY OF G	t
+	141	133	25	STATIC-X ● WARNER BROS. 40271 (10 98/16 98) WISCONSIN DEATH TRIP	107	_	198		19	LYNYRD SKYNYRD	t
	143	130	12	REBA MCENTIRE MCA NASHVILE 170119111 98/17 981 SO GOOD TOGETHER SO GOOD TOGETHER	28	189	***			MCX 111941 (6 9611 98) THE MICCOMMON COLLECTION: THE BEST OF ETHIND SKINING	4
П	152	131	38	SDUNDTRACK ● ISLAND 546196/IDJANG112 9618 9R: NOTTING HILL	19	200	194	178	81	MARIAH CAREY ▲* COLUMBIA 69670*1CRG (11 98 (Q17 98) # 1°S	1

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EMI. SUPERTRACKS HATCH DIGITAL PLAN

(Continued from page 1)

provider" of solutions for the digital distribution of music and will begin making available a "steady stream" of singles for sale through online retailers by the second quarter, according to Jay Samit, senior VP of new media at EMI Recorded

"With virtually all of your major brick-and-mortars now being clickand-mortars there's a commitment implicit in that we make sure that we supply content to those retailers," Samit says. "And we think this is a great way to do that. By Q2 [second quarter], you will see us with a singles market, where digital singles will be treated as just another format—you'll have CD and you'll have digital—and we will scale up in volume from there.

The nonexclusive pact, under which EMI has acquired what is described as "a minority equity stake" in the privately held Portland. Ore.-based Supertracks, is significant in that it "represents the final piece in the puzzle" for delivering music digitally, accord-ing to Jeremy Silver, VP of new media at EMI Recorded Music.

"Supertracks are systems integrators, in that they will take technological solutions like Preview Systems and integrate them into an online retail solution, so that retailers can sell both the physical products and digital downloads from the shopping cart." Silver

BANK EMI had earlier acquired a emall stake in Provious whose technology Supertracks licenses, and named the company as its "recommended technology provider" for online distribution (Billboard, Nov.

13 1999) The publicly traded, Cupertino. Calif.-based Preview had already made a name for itself in the electronic-software-distribution marBy O2, you will see a market where digital singles will be treated as just another format' - JAY SAMIT -

ketplace, and it recently branched out into the music space with a system that includes security technology developed with Intel (Billboard, Nov. 13, 1999). Both it and Supertracks compete with a growing number of so-called back-office companies seeking to enable the large-scale digital distribution of

"This is really the bringing together of the best of the best-proven technology and a proven technology leader." Samit says of the Supertracks digital services package that includes Preview and Intel. Charles Jennings, the founder of Supertracks and also a co-founder of Preview Systems, says that his current company has spent the last several months "building relationships" with both content providers and retailers. "Integration" alliances with some of the latter

will be announced soon, he says. "Our focus is to try to build a pretty robust retail distribution channel that labels can use, so that a song or an album can be released not just as a cassette and a CD but in digital form as well-and as a routine occurrence, not a one-off promotion." Jennings says.

"The only way you are going to develop a market is by carefully starting and opening the valve and making a steady stream of content available," says Samit. "The days of 'Let's do a big press stunt to get some publicity and have everybody run around to get one thing out and then stop and then a month later start on another one'-those days are gone. We are committed to opening this thicket and hopefully. starting in O2, by O4 we can put some real volume through."

Second quarter is also the moving target for many of the other majors including Universal Music Group (UMG), which has said it intends to begin "by midyear" making a quantity of music available for sale digitally.

The plan was appounced as part of a strategic alliance with Real-Networks, which will incorporate a Universal-developed, rights-protected digital music distribution format—which has not been given an official name—into a new version of its RealJukebox software. UMG, in turn, will make its music available for purchase via digital download through the format.

The digital music format will employ InterTrust's digital-rightsmanagement technology and Nat-West Bank's Magex clearinghouse infrastructure, according to the companies (Rillhoard Jan 22)

EMI. Preview, and Supertracks previously worked together on a promotion with Urocket.com. which offered for sale via download albums and singles from EMI acts. The titles can be purchased only with prepaid Internet Music Cards, developed by Supertracks, which were initially bundled only with a music-skewed computerthe Home Music Studio-from NEC, but will eventually be made available for sale at the site. according to Urocket.

Jennings says feedback to the idea of prepaid cards has been strong and that rollout to other vendors is expected.

work. It's a more efficient way to

operate. We can provide a broad-

er array of services for less

money when you consolidate. We

are pursuing aggressively a strat-

egy right now to add second and

third and fourth stations to the

markets where we already have a

presence '

newsline...

INTERNET MUSIC SEARCH ENGINE Listen.com said Feb. 17 that it will team with Jananese Internet business development firm Trans Cosmos Inc. to build Listen.com Japan Inc. Listen and Trans Cosmos will have equal equity stakes in the venture, and Trans Cosmos has committed \$9 million to the site. The company will be run independently, by a Japanese executive team and staff. The site is scheduled to launch later this year at listen.co.in. San Francisco-hased Listen—which has previously received venture funding from all five major music companies, as well as the partners in Mayerick Records—also announced that Trans Cosmos and Attractor Ventures LLC have invested in its U.S. operations. Terms of the BRIAN GARRITY investments were not released

DEALPILOT.COM-the online price-comparison search company in which RMG parent Bertelsmann is the majority owner—is expanding its services and changing its name. Effective Feb. 16, the company will be known as evenbetter.com, according to Matthias Epp, chief marketing officer/GM. North America. who says the firm will soon expand into commerce cate-

evenbetter com gories beyond music, books,

and movies: a launch of localized Web sites in Europe, keyed to regional merchants, is also planned. Epp says that the company will also move beyond a pure "shopping bot" model with the launch of an informationsearch feature, dubbed "horizontal surfing," that allows users to "seamlessly lean" between sites offering relevant information on a topic being explored, such as job listings. MADILAN A CHILEN

URBAN BOX OFFICE (ubo.net) says it has raised \$16 million in venture capital to be used for continued content development, marketing, and other needs. UBO, co-founded by the late George Jackson, is a network of content sites targeting the global community; one site already up is soulpurpose.com. The second-round private equity financing was led by Flatiron Partners, an Internet-focused venture capital firm. Other second-round investors include an affiliate of Chase Capital Partners, the New York City Investment Fund, and an investor group led by former Motown Records chairman Clarence Avant, who serves as UBO's chairman, UBO co-founder/president Adam Kidron, who has also assumed Jackson's CEO role, says the UBO home page is slated to launch in May. He says more equity announcements will be made soon.

BMG MUSIC PUBLISHING has acquired Amsterdam-based Roadster Music B.V., which has a catalog of hard-rock material released by sister label Roadrunner Records. The deal, for an undisclosed sum, also includes a co-venture for signing new talent with Roadster's former owner. Roadrunner Arcade Music Group, which is headed by Cees Wessels. BMG Music now owns the entire catalogs of Sepultura, Type O Negative, Fear Factory, Coal Chamber, Machine Head, and Biohazard. In addition, Roadster contains five tracks written by Mercyful Fate's King Diamond and Hank Shermann that were recorded as a medley by Metallica on the 1998 hit album "Garage Inc." (Elektra). BMG Music, under the name Universal Songs, has administered the Roadster catalog throughout Europe since 1982. Bram Keizer, managing director of BMG Music Publishing Benelux and formerly of Universal Songs, managed the catalog.

TICKETS.COM has made a strategic investment in EncrypTix Inc., which provides technology that allows for the printing of tickets from home comnuters. The amount of the investment was not disclosed but is said to be in the seven-figure range. The deal will allow Tickets customers to begin using the home-ticketing service by the end of the year, according to a representative. The investment does not give Tickets exclusive rights to the EncrypTix technology. Ticketmaster.com, a competitor, last month announced it is testing its own home-ticketing software and expects the service to launch by year's end.

COLUMBIA HOUSE CO., which recently announced a restructuring into three divisions in preparation for its pending merger with CDnow, says that its traditional record and video club has eliminated 87 jobs, or about 2% of the company's full-time work force. In



addition, 62 positions that had been open will not be filled, the company says. This measure is expected to save about \$10 million a year. In another announcement, Michele

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Jehle has been named senior VP/GM at columbiahouse.com, the online unit of the direct marketer. She will report to unit president Bill Ostroff and be responsible for marketing, merchandising, and product development. She had been VP of video sales promotion for Columbia House's video and DVD clubs. At Columbia House, the non-Internet marketing unit, president Brian Wood has promoted Harry Elias to senior VP of video clubs and named Linda Andersen and Richard Caposella VPs of advertising in charge of a newly merged music and video new-memberacquisition department. The staff cuts include 49 employees in the New

SALEM ACQUIRES REACH (Continued from page 8) net-only radio station. "It's a nice fit for us," he says. "It's synergistic in every way. We

consolidate production and add to our Web presence."

Atsinger, who co-founded
Salem in 1986 with Stuart Epper-

son, says he's excited about getting into the Southern gospel marketnlace "We've been looking at it for a long time, and Reach was clearly the leader." Atsinger says of the

Southern gospel market. "Jim Cumbee has developed it over the last few years . . . and there's been a real revival and rebirth of the Southern gospel genre, a lot of it driven by the Gaither Vocal Band, Bill Gaitber's efforts have revolutionized the whole area of Southern gospel music, and we see it as an area that will experience rapid growth in the coming years.

In addition to the purchase of Reach, Salem's expansion includes the recent acquisition of KSKY-FM Dallas, which it consolidated with Salem-owned KWRD, and WABS Washington, D.C., which it has consolidated

"Much of what is happening in the industry generally, we are pursuing as well," says Atsinger. When you are a niche broadcaster and you target a specific market, you can do well on a

stand-alone basis . . . but that isn't to say consolidation doesn't

TOUR ORGANIZERS ARE KEEN ON KISS (Continued from page 6)

and it's always a gas." The tour is an expensive venture,

but McChee declines to say how costly. "If I told you the real cost, the band would fire me." he says. "It's a lot, close to seven figures a week. This tour has a big, big nut. Even with the cost of being Kiss, ticket prices are relatively affordable

compared with other high-profile tours and will not top \$100. Shed dates will feature \$25 lawn seats, and reserved seats will range from \$45-\$90, with the top end being \$65 in most markets. Routing begins in the Southwest, hits the West Coast, then goes to the

Southeast, Midwest, and Northeast.

Scheduling allows for multiples in some markets, but Piranian doesn't anticipate more than five or six dou-"The idea is not to sit in one place but to allow as many fans as possible to see Kiss one last time.'

McGhee hopes to generate the hype and fervor this time out that surrounded the Kiss reunion tour. Even promoters became involved in each market, dressing in Kiss makeum and regalia to create photo ops that went

out to trades and local press.
"We feel confident Doc will have this tour set up correctly," says Slater. "But this time we're going to make Doc dress up like the promoters in each market."

BILLBOARD FEBRUARY 26, 2000 www.billboard.com

VALLEY MEDIA MERGES INTERNET BIZ WITH AMPLIFIED.COM

(Continued from page 1)

Valley's costs in preparing for the digital world had been a drug on digital world had been a drug on digital world had been a drug on the digital world had been a drug on the financial results just anounced Feb. 16. In those reachings in the financial properties of the digital than the company posted a net income of 829.45. In Illion, or 12 cents per share with the digital promise 43.8 million, or 85 central promise 43.8 million promise

Investors reacted to the company's financial performance rather than to the Amplified deal, and consequently Valley stock was driven down to \$7.50 from the previous day's closing of \$9, and on Feb. 16 it fell further, closing at \$8.875.

ctosing at 86.5%. By combining the assets of Valley and Amplified, "we are creating the dominant Internet business-bo-business entertainment distribution company," Valley CEO Rob Cain said Feb. 15 in a conference call with analysts, "The merger is consistent with the strategy for unlocking shareholder value."

The two partners have agreed in principle on the new company, and the deal is expected to close in March. The new company will retain Amplified's name and privately held status and will be half-owned by Valley shareholders and half-owned by Amplified shareholders.

It will combine Valley's i.FILL division, which includes the Internal Infillment business, with Amplified's digital-rights-management systems, which allow for digital downloading, hold digital rights to more than 200,000 songs, and enable the creation of custom CDs.

In 1999 the proposed company had revenue of about \$275 million, of which Valley's Internet-fulfillment business did \$266.5 million and Amplified did \$8.5 million, according to an estimate provided in the an-

nonneement.

If Amplified decides to go public, the deal allows Valley shareholders a free ride, says one Wall Street analyst, who predicts that in an initial public offering, the Internet company shares will command a price higher than the value that the Valley shares currently carry.

The deal allows Amplified to offer a full array of distribution services, for product both physically and digitally delivered, to labels and retailers. Amplified's digital-download capabilities move about 120,000 units per week, according to Cain. Most of those downloads are promotional in nature. The deal also allows Amplified to

sell additional services to Valley's Internet accounts. "Amplified will be able to offer more integrated services to retailers and will be able to grow the physical-fulfillment business faster," says Cain.

Amplified retail customers include Wherehouse Entertainment, Tower Records/Video/Books, the Musicland Group, Trans World Entertainment Corp., National Record Mart, Hastings Entertainment, Best Buy, Borders Books & Music, and Barnes & Noble (Billbard Jun 8)

In addition to the Internet-fulfillment division, Amplified will assume responsibility for audiofile, Valley's catalog product database of audio, video, and accessories, and for the company's new DVD content and artwork database, as well as others still in development. Amplified will comanage those databases with Valley's

information-systems personnel.

Valley is not alone in positioning itself as a turnkey solution to retailers and labels for physical product and digital downloads over the Internet. Recently Alliance Entertainment Corp., based in Coral Springs, Fla, announced that it was creating separanounced that it was creating separanounced that it was creating separanounced.

Corp., based in Coral Springs, Fla., announced that it was creating separate divisions, one for physical product and one for digital product, in an attempt to maximize Internet opportunities (Billboard, Feb. 19).

Amplified executives did not returncalls seeking comment on the deal. But in amounting the deal, Amplified reported that Christopher Melton, previously in senior management of IBM Global Services, had joined the company as CEO. Also, Nora More Jimenez, who headed Valley's LFILL division, will move over to Amplified with her team, holding the position of director of new media.

In addition to retail and indepen'We are creating the dominant Internet

dominant Internet business-to-business entertainment distribution

company. [The merger] is consistent with the strategy for unlocking

unlocking shareholder value'

- ROB CAIN -

dent labels, Cain says he foresees a role for Amplified with the major labels on the digital-rights-management and digital-fulfillment side of the business.

In the meantime, Valley management conceded that it expects to pera loss in its fiscal fourth quarter and for the year and will take a number of steps to reduce costs during that time period, by scaling back its Boston video warehouse from a full-service facility to carrying only hits and by reducing inventory by \$40 million, which it will partially accomplish

through product returns to vendors. In fact, Valley has so far made partial payments to vendors for Christmas product and has claimed deductions for anticipated product returns, label and distribution sources say.

At the end of the Christmas selling season, Valley apparently was study with hit product when retailers, whether through better buying or due to a poorer selling season, didn't rely on the Woodland, Calif, wholesaler as much as they had in previous holiday selling seasons. Moreover, Valley executives acknowledged that it overlought DVD, which enjoyed tremendous

growth but not as much as anticipated.
Nonetheless, DVD sales are about
45% shead of last year and 61% shead
of last quarter, reported Randy Cerf,
senior VP of business development
and CFO of Valley, to analysts on the

conference call.

By reducing inventory in the fourth quarter and in the first quarter of the new fiscal year, Valley will realize savings in interest expense, Cain state. In the quarter that ended Jan. In interest expense was \$8.6 million, up from \$2.75 million in the same quarter last year.

ter list year:

While sales for the company were up 8.6% overalt, full-line distribution, which consists of the one-stop which was described by the sales of th

the fulfillment agent for those outlets. New-medis sales increased 75 to 58°2.1 million, for the third quarter, bringing that division's total sales in value for Valley's current fiscal year to \$20°. Million. By contributing that bushes to Amplified, "we believe we are creating a very valuable company" says Cain. "Also, we will be able to concentrate on earnings improvements." Indie distribution sales were up sightly for the outlet to \$15.5 mil-

lion, but up 19%, to 848.9 million, for the first nine months of the year. For the quarter, gross profit decreased by 9.4%, to 8238 million, as 322 million in the corresponding period last year. Part of that decrease was attributed to new two-year contracts signed with Amazon and C Dnow that provide for greater volume discounts,

according to Cerf.

Meanwhile, selling, general, and administrative (SG&A) expenses jumped by 11.3%, to \$24.8 million from \$21.6 million last year. Cain noted in the conference call that Valley's problems have not been with customer service but with cost constiguent.

"Our financial results were compietely inadequate," Cain says. "We thought costs due to our warehouse move were over with," but that proved to be untrue. The company's costs in the new Woodland facility, he says, did "Itatten out at a level well above the historical rate" of the old facility, which has since been converted to office space for the company.

Cain says that Valley has unacceptable inventory levels, labor productivity issues, and unforeseen problems with moving. "We can and will fix these problems."

Cerf told analysts on the conference call that the company has put in place programs to achieve cost improvement. "We are targeting SG&A improvements of 1% to 1.5% next year," he says.

For the nine-month period that ended Jan. 1, Valley's net income as 8836,000, or 7 cents per share on a diluted basis, on sales of \$685.5 million, va. are tincome of \$3.2 million. or 70 cents per share on a diluted basis, on sales of \$631.1 million in the first nine months of 1988.

Cerf acknowledged that the company will incur "significant fourthquarter losses," which will include costs from putting together the Amplified merger the costcontainment] programs will have a significant impact early next year," he says. "We are targeting a recovery in the June quarter."



by Geoff Mayfield

WINNIOSERIES Before "Thatly His," before "Now!" the National absolute of the Control acts and Science blanded the his couplialism absolute of the Control acts and Science blanded the his coupliation trail with his "Grammy Nomineon" series, which howed in 1985 and has become a bigger does with each possing year. The "2000" clinion starts on The Billboard 200 at No. 19, the highest debut in the line's history. Furthermore, its opening-week sum of 70000 units is not only the larguest first-week sum in the cycle; it stands as the third largest single-week first-week sum of the cycle; it stands as the third largest single-week ware for only to the six almost hopped only by the third and doute chart weeks notched last year by "1966 Grammy Nomineon," which peaked at No. 8 to become the first in the series to reach the 19,10.

NAME BRANDS. January and February are usually fertile times of year for nenew at a., a evidence by Effici 65 binding its fullet at No. 6 on The Billboard 200 (a 25% gain over the prior week's sales) and Gramy nomine Many Gray leading up to make her first-ever appearance in the top 20 (27-18, up. 36%). But the altum chart's top five, where veteran raties are the only ones who move to higher ranks, seems like a flash-back to the boliday selling season, when big-mane acts tend to rule the root. The march of the familiar finds Santana networting to the throne root. The march of the familiar finds Santana networting to the throne (3-2) and Celline Dion (4-3).

(3-2) and Celline Dion (4-3).

Santana, baseded for a hig right at the Grammys telecant has two horses

Samana, neutest for a ng mgirt at the Grammys telecast, mas two foreses pulling the hand's wagon. "Smooth," which topped The Billionard Hot 100 for 12 weeks, is still conspicuous No. with R24 million listeners on Hot 100 Aripalay and No. 2 on VH. 1. New Single "Marin Marin" is also cicking for Carlos Santana and corpany; it's the 10th most seen ellip at VH1, is No. 28 at MTV and jumps 44-39 on Hot 100 Aripaly (387 million listeners).

For rapper Dre, this marks the alloun's third straight week of sales increases, although the bump falls below this issue's secretared builet criteria (180,500 units, up 24). Growth was bigger in the previous two weeks, when the set benefited from exposure on the "Farnethacom" TV show, MTVs. "Making The Video," and the American Music Awards. Still, this is the alloun's highest standing since if debuted 13 weeks ago at No. 2. The latest radio track, "Forgot About Dre," bullets 13-11 on Hot R&Hijh-Hop Allylay.

Will and top 40 radio are Dion's biggest allies. Her "Behind The Music" segment is one conspicuous authory for the singent who has just begun a much-published history and current track "Their" The Way I Li" moves much-published history and current track "Their The Way I Li" moves much-published history and their most property and their possible properties of their statement at an upsempo number since 1984, when she took "Misted" to radio with lackbister results, or beginning at No. 26 on 16 to 100 Alraphy 18 ince, however, in making first rising to No. 28 at 187% the latter a wholek that typically doom't click for Don. Her album responds with a 14% gain (167000 multis).

SO LOW, FOR NOW With the success of "That's The Way It Is." and he hat collection camped out in the top's for each of all facts truedes, Celluse Disor's bistan brings to mind the title of an old Dave Masson morg. It's Like Van Newe Left. In fact, when you consolier that Door minomored it's Like Van Newe Left. In fact, when you consolier that Door minomored many a few months later when it was announced that her hashand, Remandall, was battling cancer, it was a little mind-looging the ose how much attention her impending langer and the size in the size of 200. Even with her attention her impending langer and the size is the control of the true of the size of 200. Even with the out of the true of 200. Even with the work of the size of 200. Even with the work of the size of 200. Even with the size

feels as if her break has begun, although she has indeed exited the media and concert circuits. "Way" is hot one of seven new tracks on her album, no doubt others will hit radio, keeping her visibility high even as she enjoys her extended break. She was also featured on the first episode of MTV's "Diary," which started Feb. 16.

NEW WORLD, NEW RULES: Catalog titles are excluded from most Billboard album charts, but we elected to allow catalog fare to appear on Top Internet Album, tecause the movement of older titles is a key component of E-commerce. Similarly, Billboard and SoundSean have elected to allow titles that are exclusive to one site to appear on the Internet list, or'deneed this issue by the bow of two from Rhino's limited-edition "Handmade" series: Tim Buckley at No. 31 and Sweetwater at No. 16.

Allums that are exclusive to one account are not eligible to appear on the rest of Billhoard's charts, because if a title is exclusive to Targest Stores, or to the Wherehouse Music chain, consumers who shoy at other stores or live in markets where that retailer has no stores do not have access to such product. By contrast, any consumer with access to the World Wide Web can purchase titles that are exclusive to one site, thus the unique policy for Top Internet Allums.

GETMUSIC GEARS UP WITH NEW STAFF, CONTENT PACT (Continued from page 6)

(Reuters Health Information), and VP of public relations Laurie Rubenstein (TSI Communications). More appointments are forthcom-

A "soft" relaunch of the site was instance, now will be slated to occur by the end of Grammy week, with the debut of a new home page, "That will be the beginning of a consolidation process of all of our genre sites and our store under one brand-the Get Music brand," Nibley says.

Existing genre sites that will be integrated more fully under the GetMusic umbrella are TwangThis (country), Peeps (R&B/pop), BUGjuice (alternative), RockUniverse (classic rock), and Connect2Music (AC/new age).

A new content area debuting by May will focus on unsigned acts. Under terms of the Riffage partnership, visitors to the GetMusic site will find streaming music by Riffage acts posted beside the major-label acts that influenced or inspired them.

We want to become a sort of an 'editorial voice' for what you should be looking at in terms of unsigned artists," says Nibley, "and so in that sense Riffage is a very important partner for us, since they have one of the premier sites for unsigned artista

Unsigned artists also are the focus of Jimmy & Doug's Farmclub.com, an Internet-focused label launched recently under the Universal Music Group umbrella (Billboard, Nov. 20, 1999).

"We're taking the idea of discovering new music, which is key to our site, over to the GetMusic site," says Page Murray, VP of marketing for Riffage. GetMusic visitors checking out Dave Matthews, for

'We're taking able to access a the idea of from Riffage acts discovering that cite him as an influence, "Out of new music. those 20 or 30 songs that were inspired which is key to by Dave Matthews. there's probably a our site, over good chance that you are going to like to the some of them, and you would not nor-GetMusic site' mally have found a

- PAGE MURRAY -

them in any other way," Murray says. On its own site, Riffage will introduce a major-act showcase section in May, which will feature band and tour information, among other elements, as well as downloadable tracks from Riffage acts influenced by the established bands. Links

back to GetMusic to purchase prod-

way to connect with

uct from the signed acts will be offered.

The companies also intend to engage in joint marketing and promotional campaigns.

"We look at this as more of a fan exchange than just a content exchange." Murray says.

Despite the new focus on content, GetMusic has no plans to abandon the E-tail business, "The store continues to draw in new customers, and our sales increase every week, so we are headed in the right

direction," Nibley

savs. Sales figures are not available, but sources say the site has been doing a very small volume in comparison with more established Etailers. The efforts to build more content into the site—and thus draw more virtual foot trafficshould help, observers say, as will a marketing campaign.

GetMusic's corporate parents have publicly expressed some frustration with the site's ramp-up Thomas Middelhoff, chairman/CEO of BMG parent company Bertelsmann, was quoted by The Wall Street Journal earlier this month as saving that the progress of the initiative had been disappointing, and

Edgar Bronfman Jr., president/

CEO of Universal parent Seagram. conceded to analysts on Feb. 10 that it had "taken a little longer" than expected to launch GetMusic (Billboard, Feb. 19).

Nonetheless, Bronfman added that he was "encouraged" by the business, and both Seagram and Bertelsmann are reported to have committed new funding to the venture.

CAL IV FILLS OUT STAFF WITH PUBLISHING VETS (Continued from page 6)

with writers. The best songwriters in the world are concentrated in Nashville.

Turner says areas that will be looked at more aggressively are the company's gospel and Christian copyrights, soundtracks, and pop music. While still emphasizing the role of country music, Turner notes that Nashville's noncountry music industry is growing. He says, "We want to continue to establish a creative machine that is conducive to turning out quality copyrights, and we want to

back that machine with administration and beefed-up technology, so that we're competitive with everybody." Technology, notes Hill, will be

greatly emphasized. He cites Mark Dorminy's experience with Web design and internal technology systems.

While keeping the company songwriter roster to a small. workable size. Hill says that the company is looking at adding some select writers. The biggest advantage of being an indie publisher, Hill says, is

"time. We are it-we're not an outpost of a larger corporation. and we live or die by what we do here. We make our own decisions. We want to hone our systems to a point where we're so efficient and productive that we can concentrate on the songwriter and on the creative process. Time is what we have to give to our songwriters."



Exclusive Album Reviews The Who

"BBC Sessions" (MCA)

Billy Mahanie "The Big Dig" (Beagars Banquet) Luke Vibert/BJ Cole "Stop The Panic" (Astralwerks)

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A new Billboard Challenge begins every Thursday. This week's champ is Raiph Behar from Inglewood, Calif.

News contact: Jonathan Cohen iacohen@billboard.com

HIGHER GROUND (Continued from page 41) cational sessions, including an infor-

mative panel on Christian TV moderated by Pamplin Entertainment VP Willie Aames, aka Bibleman, Panelists included Nashvillo-based producer Steve Gilreath and FamilyNet producer

Trish Ragsdale. Another interesting panel, "Salt & Light: Reaching The World From L.A.," was moderated by Steve Amer-

AMERSON

son and included panelists Lucy Diaz Kurz (who recently exited her post at Gospo Centric and, with her improving truck record will no doubt be courted by every major player in the industry), chairman/CEO of Master-media International Dr. Larry W. Poland, and Stephen and Linda Tavani, founders of Winning Our World International

"One of the major issues that came through all this was trust," says Amerson, who adds that panelists discussed how building trust was crucial to developing positive business relationships. Amerson and the panel acknowl-

edged that there were both challenges and exciting opportunities working in Los Angele "While New York, Chicago, Dallas and Nashville put out a lot of recorded

and film product. Los Angeles is still probably affecting the entire world a hit more, if no other reason than for the movies," Amerson says. "Movie production is pretty much based here. So the import or the value of being here in Los Angeles as believers, I think, takes on not a better intensity but maybe a different intensity than other cities,"

Amerson himself has been "salt and light" in the Los Angeles film and music community for many years. In addition to recording inspirational albums and touring. America is an indomand studio singer who has contributed his weed talents to 60 film soundtracks ("The Hunt For Red October." "Men In Black," "Beauty And The Beast"), 22 TV shows, and 47 commercials. His most recent project is "Hymns And Gospel Songs," a collection of classics that includes "Amazing Grace," "Great Is Thy Faithfulness "How Great Thou Art," and "Are You Washed In The Blood Of The Lamb?"

"Within 14 months, we've released three different records. They're all three distinct, different records, We did a Broadway album of uplifting and redemptive songs from Broadway shows," he says. "We did what would be kind of a general-purpose Christian release called 'To The Ends Of The Earth,' and we really felt like it was time to do a hymns project. We just know that people in the churches love it. We took some existing tracks, and I went in and sang new vocals. We took six of those and six brand-new tracks People love this stuff. It really minis-

ters to people." Released on his label, Amerson Music Ministries, this is the first proiect distributed under Amerson's new agreement with Hendersonville. Tenn.-based New Day Christian Distributors, which will now distribute Amerson's eight previous releases, "I feel we're going to have a more focused kind of direction," says Amerson, "The initial numbers have been good, and they've gotten me in some of the big chains I had trouble getting into when I was with Spring Arbor, That's really good, and also as stores call my office and say, 'Hey, we're trying to get your stuff.' When I say call New Day, there hasn't been one call that hasn't said, 'Oh, that's great!' The stores seem glad we've made this change. So far, I'm thrilled with that."

Amerson says another of his current goals is to spend more time writing

"My goal is to be spending at least one day a week writing," says Amerson, who manages himself but recently added a new assistant to handle

some of the administrative load, "My focus is writing and singing now and not doing a lot of the administrative stuff I had to do. I've really clarified who I am this past year, and I've been functioning not just as an artist but as the president of an independent record label that's dealing with issues of inventory, distribution, design, marketing, and radio promotion. I'm trying to delemite a lot of that stuff so I can focus on

my passion."

NEWS NOTES: Brentwood-Benson Music Publishing has purchased First Verse Music from Dave Clark. Currently a Brentwood-Benson Music Publishing staff writer, Clark is wellknown for such modern day classics as "For Future Generations." "Real Thing," and "I Surrender All" . . Ginny Owens was among the acts that performed recently at the prestigious Sundance Film Festival in Park City, Utah, Owens participated in Sundance's "Music Studio" series along with Sixpence None the Richer. Third Eye Blind, Matthew Sweet, Duncan Sheik, and the Verve Pipe

... Grassroots Music Distribution and Rhie Renaissance Records are joining forces to release the previously independently marketed alternative-folkworship album "Enter the Worship Circle." The project is a joint effort recorded by Ohio-based act 100 Portraits and Souint Entertainment band Waterdeep.



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BILLBOARD FEBRUARY 26 2000



New Chart Book Chronicles History Of R&B Hitmakers

Billboard presents the latest book from Joel Whitburn, "Top R&B Singles 1942-1999." The chronicle, out in time for Black History Month, includes more than 17,800 titles that hit the chart,

beginning with Billboard's first Harlem Hit Parade of October 24, 1942, and running through the Hot R&B Singles & Tracks of July 31, 1999, Every R&B single is defined with complete chart data, including peak position. debut date, total weeks charted, label, and num-

ber. The book is organized alphabetically by artist and shows a brief biography for nearly all of the 4,375 artists who hit the chart. This fourth edition of "Top R&B

Singles" heralds several new features. The number of titles in the book has doubled with the addition of the flip sides of vinvl singles. along with the additional tracks on eassette singles and compact disc

Also included is the research of Billboard's R&B sales and airplay charte hask to the debut of these charts in 1984. New symbols indicate commercial CD singles, pro-

motional singles, and picture sleeve inserts. The biggest hits and hottest streaks of major artists are highlighted for fast, easy reference. Undergoing further updates are the complete record price and picture sleeve/cassette picture

box guides, and the rankings of the all-time pop hits and top artists. A title section indexing all titles to their respective artists and a week-byweek listing of the No. 1 hits over 58 years is also featured.

Copies of "Top R&B Singles 1942-1999" are available for \$69.95 each, plus shipping and handling. To order call Record Research at 800-827-9810 or visit www.recordresearch com-

Nashville's Hill, Lonestar Vie For No. 1

WITH MARIAH CAREY'S "Thank God I Found (Columbia) slipping from first place after just one week and Savage Garden sliding back into pole position for a fourth week with "I Knew I Loved You" (Columbia), the race is on between two country contenders to see who will get to the top first, And whoever does will be the first country artist to crown the Hot 100 since Kenny Rogers & Dolly Parton sailed to those "Islands In The

Stream" back in 1983. In an amazing chart move, Lonestar rockets 18-3 with the pop remix of the former No. 1 country hit "Amazed" (BNA). Even more amazing, this single is in its 30th

chart week-that's just one week less than "Smooth" by Santana Featuring Rob Thomas. Those rith long memories will recall "Smooth" debuted in July

1999, so "Amazed" has had a long ride into the top three he other country artist who might reap a No. 1 hit is Faith Hill, whose "Breathe" (Warner Bros.) gallons 21-5. "Breathe," which spent six weeks atop the Hot Country Singles & Tracks chart, is already Hill's highest-ranking song to date on the Hot 100. "This Kiss" nd "It's Your Love," a duct with her husband, Tim

McGraw, both peaked at No. 7. In the last few years, country artists like LeAnn Rimes and Shania Twain have had No. 2 hits on the Hot 100, but not one went all the way. Either Lonestar or Hill could break the long drought as early as next issue.

WHEN YOU'RE HOT: Elsewhere on the Hot 100. Missy "Misdemeanor" Elliott chalks up another week in the top 10 with "Hot Boyz" (The Gold Mind/East-West), her single with Nas, Eve, and Q-Tip. But where

where "Hot Boyz" is on top for the 14th consecutive week. That ties the record for the longest-running title in this chart's history. Craig Mack had a 14-week reign with "Flava In Ya Ear" in the fourth quarter of 1994. One difference: Mack's run wasn't consecutive, so Elliott holds the record for longest consecutive run at

No. 1. The previous holder of this record was "Can't Nobody Hold Me Down" by Puff Daddy Featuring Mase, from 1997.

Further down, the rap chart is starting to resemble box office rankings. Debuting at No. 24 is The 6th Sense" (Madam Xenobia) by Common, and new at No. 30 is "Silence Of The Lambs" (Moussa) by All Real.

LIP'STICKS: Veteran rock band AC/DC collects the third-biggest rock track of its career on the Mainstream Rock Tracks chart this issue, as "Stiff Upper Lip" (EastWest) marches 9-2. If "Stiff" can dislodge "No Leaf Clover" (Elektra) by Metallica, it will become the third AC/DC track to top this list. In 1993 "Big Gun" from the soundtrack to "The Last Action Hero" had a two-week run, while two years later "Hard As A Rock" stonewalled for three weeks.

AFTER LIFE: It would be hard to find an artist who has had more northumous entries on the Hot 100 than 2Pac, who enters at No. 87 this issue with "Baby Don't Cry (Keep Ya Head Up II)" (Amaru/Death Row). This is the seventh Hot 100 entry for 2Pac since his passing on Sept. 13, 1996. That equals the number of Hot 100 entries 2Pac had while he was alive.



bu Fred Bronson

Stephanie Lopez is the new R&B/Hip-Hop charts manager for Billboard and Airplay Monitor. based in New York. Prior to joining the Music Group, Lopez was promo-

tion/marketing director for urban AC and crossover formats at A&M. She has recently consulted various labels.

Lopez was also national promotion/marketing director for urban and urban AC at EMI after a stint as Northeastern promotion/marketing manager for the label's R&R department Earlier in her career, she was national coordinator in the R&B departments of Atlantic Records

and CBS Records. A Hunter College graduate with a B.A. in human communication, Lopez reports to Billboard director of charts Geoff Mayfield and Airplay Monitor charts administrator Silvio Pietroluongo. Her Billboard column, Rhythm

Section, will bow in the March 11 issue. Also in New York, Marc Lichtenstein has been appointed account manager at Rillhound In addi-

tion to managing various music accounts, Lichtenstein will specialize in the proaudio and consumer categories. He will report to Pat Jennings,

East Coast advertising director. Prior to joining Billboard, Lichtenstein worked at Avenue Magazine as an advertising account executive. He has also sold Yellow Pages advertising for Reuben H. Donnelley.

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VEAR-TO-DATE OVERALL UNIT SALES 2000

TOTAL	83,060,000	85,163,000 (UP 2.5%)
ALBUMS	73,873,000	77,724,000 (UP 5.2%)
SINGLES	9,187,000	7,439,000 (DN 19%)

16 023 000 AST WEEK 14,616,000

CHANGE UP 9.6%

THIS WEEK

16 153 000 CHANGE DOWN 0.8%

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14,533,000 LAST WEEK 13,262,000

11P Q 6% THIS WEEK

14 248 000 CHANGE HP 2%

SALES BY ALBUM FORMAT

1999 2000 62,159,000 68,466,000 (UP 10.1%) 11 542 000 9.078.000 (DN 21.3%) 172,000 180.000 (UP 4.7%)

SINGLES SALES THIS WEEK

1.490.000 LAST WEEK 1,354,000

CHANGE UP 10%

THIS WEEK 1.905.000

CHANGE DOWN 21.8%

BILLBOARD FERRILIARY 26 2000

YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC REGION 2000

ı	NORTHEAST	652,000	580,000 (DN 11%)	SOUTH ATLANTIC	2,317,000	1,897,000 (DN 18.1%)
ı	MIDDLE ATLANTIC	1,562,000	1,292,000 (DN 17.3%)	SOUTH CENTRAL	2,378,000	1,851,000 (DN 22.2%)
ı	E. NORTH CENTRAL	1,804,000	1,411,000 (DN 21.8%)	MOUNTAIN	669,000	515,000 (DN 23%)
ı	W. NORTH CENTRAL	676,000	497,000 (DN 26.5%)	PACIFIC	1,485,000	1,033,000 (DN 30.4%)
ı	ROUNDED FIGURES					FOR WEEK ENDING 2/15/00
	COMPILED FROM	M A NATI	ONAL SAMPLE	OF RETAIL ST	ORE AND	RACK SoundSoun
	BALES REPORT		LECTED, COM			ED BY

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